The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 6, 1921 PRICE FIFTEEN CENTS

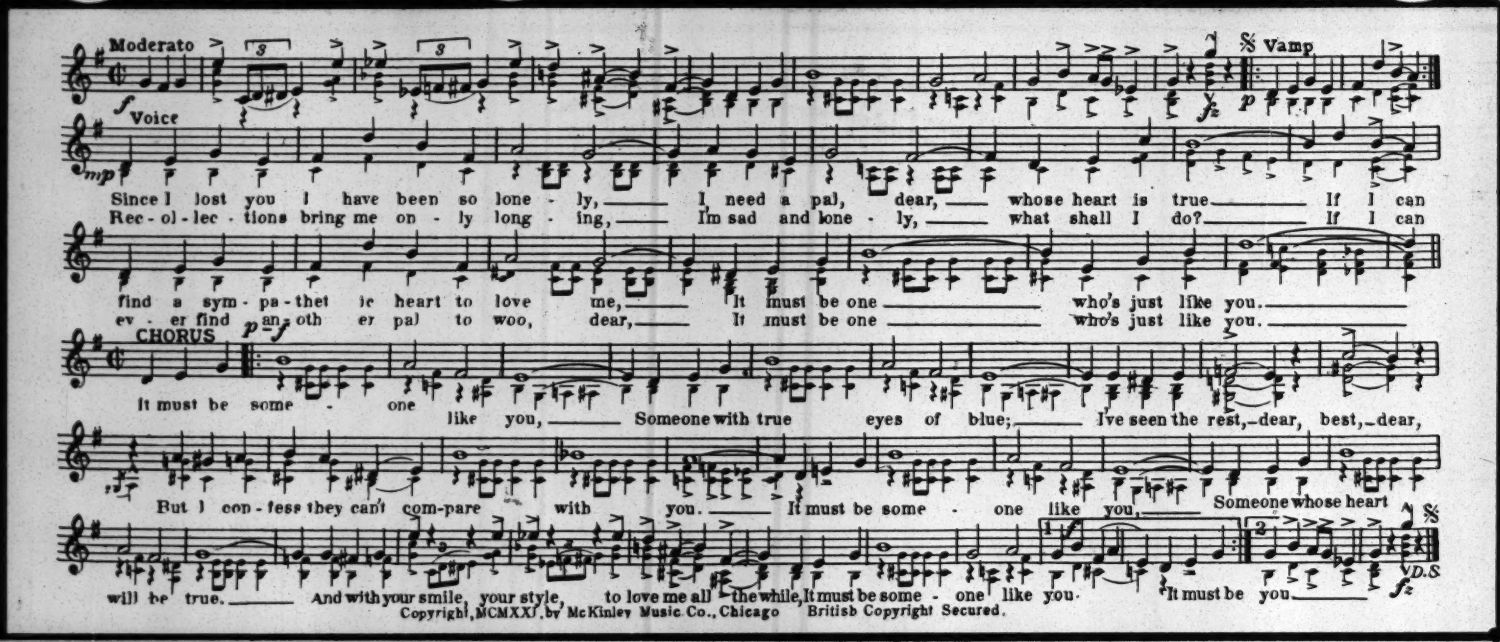
THE NATIONAL THEATRICAL WEEKLY

DROP IN AT OUR NEW OFFICE, 1658 BROADWAY — SUITABLE SONGS FOR ALL ACTS

POSITIVE INNOVATION — FITS ALL ACTS — TRY THIS UNUSUAL FOX-TROT BALLAD

Lyric by HAROLD G. FROST

# IT MUST BE SOME ONE LIKE YOU

Music by CHARLEY STRAIGHT and ROY BARGY

Moderato
Vamp
Voice
Since I lost you I have been so lone - ly, I need a pal, dear, whose heart is true If I can
Rec - ol - lec - tions bring me on - ly long - ing, I'm sad and lone - ly, what shall I do? If I can
find a sym - pa - thet ic heart to love me, It must be one who's just like you.
ev - er find an - oth er pal to woo, dear, It must be one who's just like you.
CHORUS
It must be some - one like you, Someone with true eyes of blue; I've seen the rest,-dear, best,-dear,
But I con - fess they can't com-pare with you. It must be some - one like you, Someone whose heart
will be true. And with your smile, your style, to love me all the while, It must be some - one like you. It must be you.
D.S.
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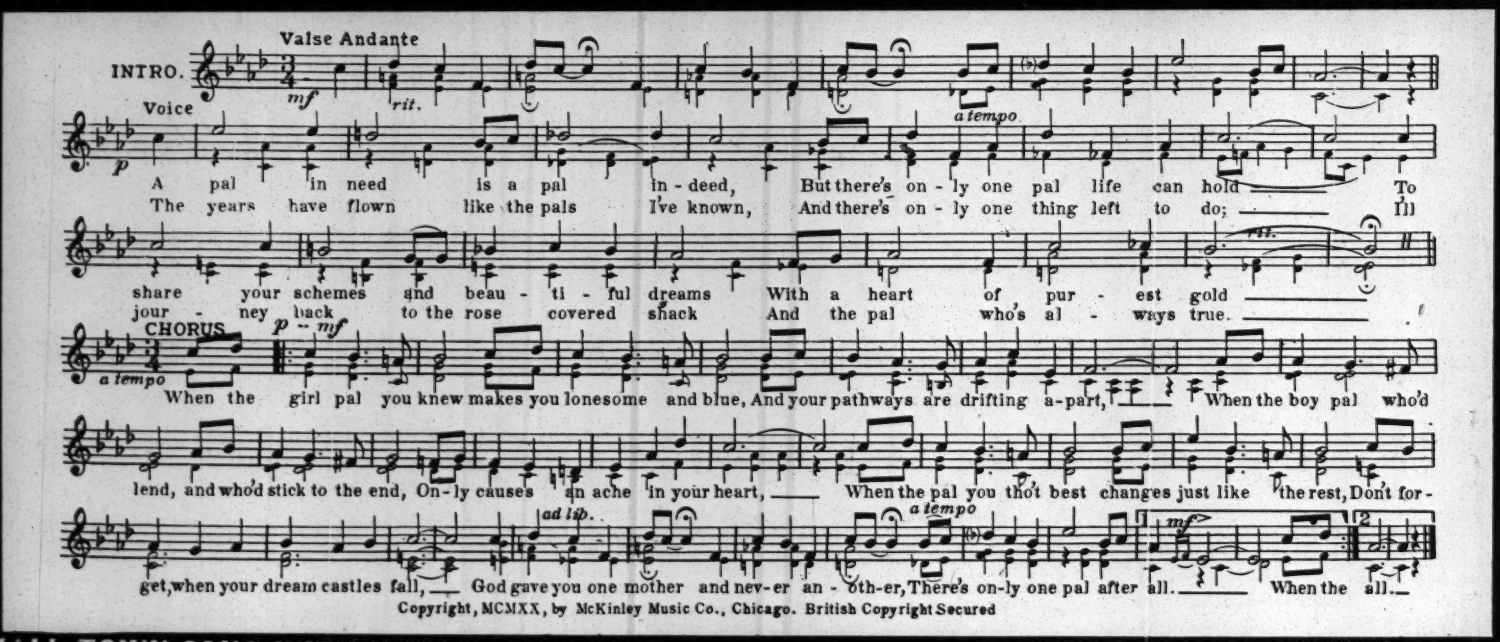
GREATEST "MOTHER" SONG EVER WRITTEN — APPLAUSE WINNING WALTZ BALLAD

# THERE'S ONLY ONE PAL AFTER ALL

Lyric by HAROLD G. FROST

Music by F. HENRI KLICKMANN

Valse Andante
INTRO.
Voice
A pal in need is a pal in - deed, But there's on - ly one pal life can hold To
The years have flown like the pals I've known, And there's on - ly one thing left to do; I'll
share your schemes and beau - ti - ful dreams With a heart of pur - est gold
jour - ney back to the rose covered shack And the pal who's al - ways true.
CHORUS
When the girl pal you knew makes you lonesome and blue, And your pathways are drifting a-part, When the boy pal who'd
lend, and who'd stick to the end, On - ly causes an ache in your heart, When the pal you thot best changes just like the rest, Don't for -
get, when your dream castles fall, God gave you one mother and nev - er an - oth-er, There's on-ly one pal after all. When the all.
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A SMALL TOWN SONG WITH WORLD WIDE APPEAL — FOX-TROT BALLAD SUCCESS

# MAIN STREET | SIGHING JUST FOR YOU

NEW YORK 1658 BROADWAY

## McKINLEY MUSIC CO.

CHICAGO GRAND OPERA HOUSE BLDG.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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# MANAGERS IN CONVENTION PLAN ACTION AGAINST LABOR TROUBLES

## Central Association Holds Meeting in Chicago and Appoints Committees to Take Immediate Action—Want Standard Contract Adopted and Equal Per Centage Terms

CHICAGO, July 5.—The three-day convention of the Central Managers' Association, composed of theatre owners of the eastern, central and mid-west States, ended last Saturday with many important matters having been taken up and plans made to settle them, especially those of organized labor.

The convention, which was held at the Hotel Sherman, was attended by representatives of the Touring Managers' Association and the Producing Managers' Association. Abraham Levy, general manager for Sam H. Harris, represented the P. M. A., and Edward Roland and Robert Sherman, Chicago members of the T. M. A., represented that organization.

The most important of the questions taken up were left to a committee which was appointed to confer with the P. M. A. and T. M. A. in New York.

Those matters left to the committee were: The question of how many stage hands the house should supply for visiting shows; the matter of a standard contract for all attractions, and the question of setting standard percentage terms for all shows according to their classification.

The date on which the committee conference will be held has as yet not been set, but will be arranged in the near future.

The members of the Central Managers' Association, according to report, are willing to supply a maximum of twelve stage hands, all over that number to be paid for by the show. This plan is meeting with opposition from the producers, who say that many productions use less than that number, and that the big musical shows which require a large number of stage hands should not be made to stand the entire cost of the extras.

The adopting of a standard contract suggested by the Central Managers' Association means that any one of the contracts now in use by the various producers be used by them all. They say that each producer has a differently phrased contract, and that while they all cover practically the same conditions, the house manager has to submit each contract to an attorney before he knows what he is signing. This could be avoided, they say, by the use of a standard contract by all producers and touring managers.

The question of setting standard percentage terms for all attractions according to the sort of show, will undoubtedly meet with vigorous opposition from the producers. This plan would set the same terms for shows of the type of the Ziegfeld "Follies" and shows of lesser drawing power.

Edward Roland, on behalf of the T. M. A., addressed the assemblage, and asked that the theatre managers co-operate with them for the purpose of eliminating such evils as profiteering transfer-men, and hotel proprietors, and negligent stage employees.

Nathan Appell, secretary of the Central Managers' Association, declared that the smaller cities and towns throughout the country demanded better shows. He asserted that the small town playgoers were "fed up" on the type of shopworn shows that they saw each year.

"We are going to insist that some of the Broadway stars stop off at our towns," said Mr. Appell. "We are entitled to the same shows that run in New York and Chicago within a reasonable time."

### BELASCO PLAY OPENS JULY 25

David Belasco's new production, "Kiki," with Lenore Ulrich as star, will open at the Apollo Theatre, Atlantic City, on July 25. The piece which enjoyed a long run in Paris, is said to afford Miss Ulrich a totally different role from those in which she has been seen in the past.

In her support will be seen Sam B. Hardy, Max Figman, Thomas Findlay, Sidney Toler, Saxon Kling, Thomas Burkhardt, Arline Fredericks, Grace Armour, Florence Lee, Gertrude Bond, Pauline Moore, Jean Scott, Mignon Ranseer, Frances Kyle and others.

Andre Picard is the author of the piece.

### CAST ACCEPTS SALARY CUT

The entire cast of "Just Married" playing at the Shubert Theatre has accepted a salary cut of twenty-five per cent for the next two months.

The proposition of the salary cut was made the players with the idea of keeping the comedy running throughout the entire summer and it was immediately accepted. The piece opened at the Comedy Theatre on April 26, and moved to the Shubert on May 23.

### NO SUNDAY MOVIES

MCALESTER, Okla., July 5.—The Moving Picture Theatre Managers sought to take advantage of the recent decision of the Criminal Court of Appeals, which decided that it was not illegal to operate Theatres in Oklahoma on Sunday. When confronted with the question, the city attorney of McAlester announced that the city ordinances forbid picture shows operating in McAlester on Sunday, and that the decision of the higher court did not affect the city ordinances, therefore there will be no Sunday Movies shown in McAlester.

### DEMPSEY UPSETS SHOW PLANS

When Dempsey knocked out Carpentier in Jersey City last Saturday it upset plans said to have been made by William A. Brady to make the Frenchman the star of a variety show which was to have been staged at the Forty-fourth Street.

### WILLIAM HARRIS OPERATED ON

William Harris, Jr., the producer, was operated on last week for blood poisoning in his right foot and is now convalescing at his home.

### "RUN OF PLAY" CLAUSE IN DISPUTE

George M. Cohan may ask the courts to decide what is meant by a "run of the play" contract, according to persons familiar with the position of the producer with reference to the cast of his "The O'Brien Girl" company, which is at present playing to capacity business in Boston.

The actors in "The O'Brien Girl" are signed on "run of the play" contracts, and these are not binding after September 1st, according to officials of the Actors' Equity Association.

The contracts used by Cohan in signing his present cast, which is practically 90 per cent Equity, were P. M. A.-A. E. A. contracts, according to Paul Dulzell, assistant secretary of the A. E. A. and Cohan had no right to use them not being a member of the P. M. A.

After the meeting held on March 6th at the Hotel Astor, at which the Equity Shop plan was overwhelmingly carried, a letter was sent to every independent manager outlining a short-form contract which was to be used until the new "Equity Shop" contracts were printed. The P. M. A. contracts which Cohan used read that the "run of the play" meant until June, 1921. In interpreting this clause, Mr. Dulzell said that the cast is now working without any contracts at all.

"Mr. Cohan, who was up in Boston last week, tried to induce the Equity members of 'The O'Brien Girl' to sign season contracts for the coming season," said Mr. Dulzell, "but they refused. If Mr. Cohan wants to employ Equity actors he will have to sign the Equity contract for independent managers, which goes into effect on September 1." Cohan claims the "run of the play" means as long as the play runs, regardless of season.

It is his contention that the contracts continue in force for as long a period as the play continues.

### WAKES ACTOR—GETS SHOT

BIRMINGHAM, Ala., July 1.—Sam J. Park, of the Maddox-Park Dramatic Stock Company now playing here, showed last night that he knew how to handle a gun in real life as well as on the stage.

During the early morning hours, Park was awakened by a noise about the garage in which he kept his automobile, near his bed room window. He saw a man in the act of entering the garage. Park fired four shots from a shotgun and the man disappeared.

Park notified the police and told them he was confident he had "peppered the fellow good and proper," Park was not arrested.

Later on, Willie Henderson appeared at the home of Dr. H. J. Lewis in a wounded condition and asked the medical man to dress his wounds. Henderson was taken to a hospital where it was discovered his body had received a number of small shot. He will recover.

Henderson claimed he was "just walking around the place" when Park shot him.

### THEATRE MANAGER KILLS SELF

ST. JOHN, N. B., July 5.—Walter C. McKay, manager of the St. John Opera House, shot and killed himself at his home here yesterday. In a letter to his employer, J. M. Franklin of Halifax, which he left half-open, he expressed regret at a supposed shortage of funds. Franklin said that McKay's books were straight.

### "SCANDALS" NEEDS FIXING

ATLANTIC CITY, N. J., July 4.—It will be remembered by those intimately acquainted with the theatre and things theatrical that here as well as elsewhere enthusiastic prognostications for the "Scandals" were offered when they made their first appearance. There were many who concurred in the opinion, professional and lay, that Georges White's "Scandals" had run close second to Ziegfeld's "Follies" in the season's handicap.

Last night the third edition was offered to the public at the Apollo Theatre, and it must be said frankly that after all the high hopes Mr. White had inspired last year, they were disappointing. In the first place, the originality of idea which last year lifted the "Scandals" above average is almost totally lacking this year. In spirit and general tone, scene after scene, his repetitious dancing, singing, and scenery, scenery, singing and dancing.

One or two sets did reawaken hope, and one or two have not been fully or correctly developed. For instance, the "School for Scandals" has infinite possibilities just as Olive Vaughn seems to have neither been satisfactorily exploited. One other set, a setting for the song, "East is West," showed the Panama Canal, while the set is impressive, the business of it is obsolete.

Miss Pennington scored strongly with her dances executed in the peppery graceful way of other days. Her numbers were always appreciated, and always were worth watching.

An admirable chorus won a deservedly generous reward of applause with an ensemble dance number as a finale to the song, "Sunny South Sea Islands."

All of the genuine fun of the piece which is little enough in quantity was due to the work of Lester Allen, supported, sometimes very admirably, sometimes very boresomely by Lou Holtz, who, in justice, seemed to have very little material with which to work. The 1921 "Scandals" are not as inspiring as last year. No doubt much work can be done upon them, and much work will be done upon them. As they stand, however, they are a disappointment.

Arthur (Buggs) Baer, wrote the book, Arthur Jackson contributed the lyrics and George Gershwin composed the music. The leading players are Miss Ann Pennington, Aunt Jermina, Miss Olive Vaughn, Miss Victoria Herbert, George Lemaire, Lou Holtz, George Bickel, Lester Allen, Charles King, Harry Rose, Bert Gordon, Lloyd Garret and James Miller. The production will open at the Liberty Theatre, New York, July 11th, one week earlier than originally planned.

### "DECLASSE" CLAIMS UNSETTLED

The claims of the Equity members of "Declasse," which have been in process of arbitration for several months were argued last week before Justice John C. Knox in his courtroom in the Woolworth Building, but no decision has as yet been handed down.

The claims of the cast arose from the disbanding of the show in Cleveland when Ethel Barrymore fell ill. The company was held in Cleveland in hopes that Miss Barrymore would soon recover, but when it was seen that her illness would not allow her to go on for some time the tour was abandoned. The cast claims two weeks' salary.

# P. M. A. ISSUES A CHALLENGE TO JOHN EMERSON, A. E. A. PRESIDENT

## Asks Him to Name Any of Its Members in Favor of the "Equity Shop"—Emerson Requesting Waiver Says Upon Its Receipt Will Do So

Despite the fact that the Producing Managers' Association and the Actors' Equity settled their various differences some two years ago and are at present operating under a contract which runs until 1924, the two organizations are not at present working in harmony and from the numerous meetings of the respective organizations come many statements which clearly indicate that with the approach of the coming season a number of matters will have to be threshed out or serious trouble will result.

The first break in this direction came last week in the form of a statement issued last week by the Producing Managers' Association in which it asks an explanation from John Emerson, president of the Actors' Equity.

At a special meeting of the former body, reports were made that Mr. Emerson was constantly making statements that he knew personally of managers who were in favor of the so-called "Equity Shop." Mr. Emerson was reported to have given names, but the managers whose names were given denied indignantly that they were in favor of the "Equity Shop." In justice to them, and to answer Mr. Emerson officially, the following statement was issued yesterday at the close of the meeting:

"We, the entire membership of the Producing Managers' Association, hereby deny that either as individuals, or as members of this organization, are we in favor of the Equity Shop or any other form of closed shop which the Actors' Equity Association wishes to impose upon the theatre. This organization has already gone on record by unanimous vote as being opposed to the Equity Shop. Mr. Emerson, however, continues to repeat, both by innuendo and by statement to a few chosen ears that he knows of managers belonging to this association who not only will refuse to oppose the Equity Shop being enforced against us when the present agreement with his association expires in 1924, but who are even willing to have the Equity Shop imposed now. We invite Mr. Emerson to come out into the open and name any member of this association who is in favor of the Equity Shop. Signed:

Producing Managers' Association, by Sam H. Harris, Pres.; Winthrop Ames, David Belasco, Wm. A. Brady, George Broadhurst, Charles D. Coburn, Comstock & Gest, John Cort, C. B. Dillingham, Ralph M. Dunbar, A. L. Erlander, Harry H. Frazee, Charles Frohman, Inc., John Golden, Arthur Hammerstein, Sam H. Harris, William Harris, Jr., Richard G. Herndon, Arthur Hopkins, Charles Hopkins, Mary H. Kirkpatrick (Miss), Adolph Klauber, Philip Klein, Abraham Levy, Max Marcin, James Montgomery, Moran & Andrews, Oliver Morosco, George H. Nicolai, Henry W. Savage, Selwyn & Co., Inc., Lee Shubert, Richard Walton Tully, Wagenhals & Kemper Co., L. Lawrence Weber, George White, A. H. Woods, F. Ziegfeld, Jr., George C. Tyler, Marc Klaw.

Upon receiving notice of the statement Mr. Emerson replied in the following statement:

"The challenge issued yesterday by the Producing Managers' Association demanding that I make public the name of any member who has declared himself in favor of Equity Shop is interesting because the name of such a member appears among the signers of the challenge," said Mr. Emerson. "I am perfectly willing to name one of the most prominent members of the Producing Managers' Association who has said he would be glad to see Equity Shop established; but in justice to him, I could not do so, without his consent.

"Therefore, in order to protect myself against recriminations, I must ask all members of the Producing Managers' Association to sign an agreement in their own handwriting giving me permission to make public any statement about Equity Shop which they have made to me. If the names correspond to those in yesterday's challenge, the member in question will have signed this waiver and I shall make his name public.

"I do not wish to accept the challenge sent to the press as a waiver, as I have no means of knowing whether the members actually signed this or whether it was merely sent out by a publicity bureau. I also wish to warn those who sign this waiver that I have a witness to this manager's statement and stand ready to prove beyond all peradventure that it was actually made.

"What this member said was as follows: 'I would be perfectly willing to give you Equity Shop at any time, as I am sure it would help me in maintaining discipline among my actors, but I am bound by an agreement with my fellow-members of the P. M. A. not to do anything which would in any way jeopardize the Actors' Fidelity League.'"

Immediately upon receipt of Mr. Emerson's statement the Managers, through President Sam Harris, issued another statement which follows:

"Mr. Emerson is charged with secretly advising members of the Actors' Equity Association that certain members of the Producing Managers' Association are in favor of the Equity Shop.

"Mr. Emerson is invited by the P. M. A. publicity to name these members.

"Mr. Emerson replies that he can name one member, but in justice to that member cannot do so, without the member's consent.

"Did Mr. Emerson receive the mysterious member's consent before confidently spreading the member's name broadcast?

"If not, what belated sense of honor consumes Mr. Emerson now?

"Did Mr. Emerson whisper behind his hand the name of only one member of the P. M. A. who favored the Equity Shop?

"If he named more than one member why now does he find himself only able to think of one?

"There is something droll about Mr. Emerson's present attitude of honorable solicitude.

"As to the securing of the individual signatures of the members of the P. M. A., Mr. Emerson may rest assured that the P. M. A. does not attach the names of its members to any statement without the full right to do so.

"Mr. Emerson is again asked by the P. M. A. to name the managers who favor his Equity Shop. Mr. Emerson is invited to say publicly what he has repeatedly said privately."

Up to the time of going to press nothing more has been heard regarding the controversy which instead of clearing up seems fair to assume even larger proportions than was at anytime suspected.

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On Monday Mr. Emerson issued another statement in the controversy and up to the time of going to press nothing further has been done. Mr. Emerson's statement is as follows: "The managers know well enough that I can meet their challenge," said Mr. Emerson. "They have answered me with evasive generalities declaring that the P. M. A. would not think for a minute of issuing a statement without the full consent of its members. The P. M. A. may have this consent, verbally or in writing, but I have not. They have not even

(*Continued on page* 28)

### CHICAGO STILL HAS FOUR

CHICAGO, July 4.—Despite the fact that the show business here is at the lowest ebb of the year, four standard shows still are holding on. This is a poor condition of affairs when compared with the business of last year, but in looking over the conditions in other cities, with the exception of New York, Chicago considers itself theatrically lucky.

The four shows at present playing here are "Up In The Clouds," the Joe Gaites show which opened at the Garrick on Monday night, "The Passing Show," at Woods' Apollo, Taylor Holmes in "Smooth As Silk," at the Cort, and "The Bat," at the Princess. The last named seems to have the best chance of any of the attractions to remain all summer as it continues after twenty-eight weeks to play to capacity and seats are selling eight weeks ahead.

The prices for practically all are now on a summer basis which, according to report, may continue with the opening of the season in the fall. "Up In the Clouds" is scheduled at a $2.50 top with four hundred main floor seats at $2. The "Smooth As Silk" play is scaled at a $2 top for every evening in the week with the exception of Saturday when a $2.50 scale is in effect. "The Passing Show" advertising seats for eight weeks ahead, is featuring popular prices with many balcony seats for all performances at $1.50.

Chicago expected with the closing of "Romance" at the Apollo to drop to three of the standard productions, but the coming in of "Up In the Clouds" kept the figure up to the four of last week.

This number will doubtless be the low figure for the summer as with the coming in of Fred Stone at the Colonial on July 31, will doubtless start the new season under way.

### TWO-YEAR-OLD CLAIM SETTLED

After almost a year and a half of delay the two-weeks' salary of H. Patterson, a former member of the Hawkins-Webb Stock Company in Butte, Montana, has been collected from that company by the Chicago representative of the Actors' Equity Association, the total cost of collecting the claim being in the neighborhood of $700, although the claim itself amounts to a great deal less.

The Hawkins-Webb Company operates stock theatres in Muskegee, Flint and Saginaw, Michigan, and also operated a stock theatre in Butte, Montana, about a year and a half ago. At that time Patterson was let out of the Butte company without the customary notice, the management claiming that he was under the influence of liquor at the time. The matter was arbitrated in Butte, at a cost of $200 for counsel fees to the A. E. A. The arbitration committee decided in Patterson's favor, but the Hawkins-Webb organization claimed that they had not been properly represented on the arbitration committee, and refused to pay the claim. The matter was again put up for arbitration in Chicago last January, resulting in another decision for Patterson. The Hawkins-Webb concern still refused to pay, and Mr. Dare, the Chicago Equity official, was sent to Muskegee, Michigan, and after threatening to close the concern's theatre there, the two-weeks' salary was paid.

### "O'BRIEN GIRL" HOLDS ON

BOSTON, July 4.—Despite the heat of the city and the fact that all of the standard theatres with the exception of the Tremont have closed, "The O'Brien Girl" still holds on here and it is believed it will continue through the Summer.

At the conclusion of its run here, the piece will not go to the Cohan Theatre in New York as originally intended, but will instead, be sent to Chicago, where it will run at the Grand Opera House.

The retirement of George M. Cohan from the producing field has made many changes in regard to his original plans. So much confidence had he in the future of "The O'Brien Girl," that five companies were to have been sent out. His retirement cuts them all out and the original company now at the Tremont is the only one to be presented.

### GILMORE HOUSES LEASED

OSWEGO, N. Y., July 4.—Charles P. Gilmore, who has devoted practically his entire life to the amusement business in this city has retired from active theatrical management. He has sold his lease of the Strand Theatre to Morton & Sesonske, who will take immediate possession.

He has also arranged with that firm to operate the Richardson Theatre, the Orpheum and Hippodrome, for him during the balance of his leases of those properties which practically gives the new firm the picture and amusement business of the city.

The advent of Morton & Sesonske with the new Capitol Theatre divided the picture business up considerably and for months negotiations similar to those successfully completed today, have been pending.

Morton & Sesonske will not close the Hippodrome Theatre and will continue the Capitol, Strand and Orpheum. The Richardson Theatre will also be conducted with a full line of standard attractions during the season, opening with Al Field's Minstrels next month.

The following statement was given by Morton & Sesonske:

"The Richardson Theatre will open in August and nothing but the biggest and best attraction will be presented. Great care will be taken in the selection of these. The people will also be given an opportunity to see the best of vaudeville. This vaudeville policy is not positively assured as continuous, as it rests on public support. Railroads and other conditions make vaudeville an expensive proposition but when it is presented only popular prices will prevail and only the best will be offered.

The Capitol will continue its present policy. The best pictures and the best music. The coming season promises bigger and better pictures than ever presented at this theatre.

The New Strand will be brought back to life with a new policy which will place it on the same footing with the Capitol. Many improvements will be made in both the Capitol and the New Strand, making them without a doubt two of the best theatres in this section of the State.

The Orpheum will be conducted on popular lines. Pictures being shown there will all be first run pictures and of the caliber that will heighten the popularity of the house.

An effort will be made to convert the Hippodrome into a children's theatre. The program being presented to be wholly composed of pictures made for the amusement of children. The house will be tastefully decorated and the balcony will not be used, every child to be seated on the lower floor. Little children entertainments, composed of local talent will be allowed to appear from time to time. Every facility will be made for the children of Oswego to amuse one another. This will be mainly an experiment as this policy will not be run with an aim for profit, and will be one of the few theatres conducted along these lines in New York.

### "DULCY" OPENS AUGUST 15TH

"Dulcy" will be presented at the Frazee Theatre on August 15th, by George C. Tyler. The play, which is by George S. Kaufman and Marc Connelly, recently closed in Chicago. Lynn Fontaine will be seen in the leading role.

### LIZZIE B. RAYMOND

Miss Raymond, who is pictured on the front page of this issue in her character of "Mrs. O'Flaherty," has long been famous as a singing character comedienne. She has popularized many former song hits in her own clever style and has been with the principal variety combinations in America, as well as having played the leading British music halls.

For the past four years she has devoted her talent to character work, appearing in "Here and There," a sketch by Daniel Kusell, for two years, and is now playing in "Welcome Home," under Mr. Kusell's direction. He has in preparation for next season a new act as a sequel to "Welcome Home."

# NEW CIRCUIT TO PLAY COLORED ATTRACTIONS IS FORMED

## Nineteen Towns Included and Colored Companies Each with a Repertoire of Three Plays to Be Sent Out—Open Shop Policy to Be a Feature

Gus Hill, in conjunction with Billy King, the colored comedian, has completed a circuit of theatres to play colored attractions. Nineteen towns are included in the circuit and the plan is to send colored companies out, each company having a repertoire of three plays.

The companies will be divided so as to offer musical and dramatic productions.

The towns for the new circuit are: Chicago, Detroit, Cleveland, Buffalo, New York, Boston, Brooklyn, Philadelphia, Washington, Baltimore, Cincinnati, Nashville, Birmingham, New Orleans, Memphis, Knoxville, Louisville, St. Louis and Kansas City.

Each company will remain in a town for a period of three weeks, offering a new production weekly. According to present plans the new organization will commence operations without union stage hands, musicians or electricians.

### D. C. CENSORSHIP BILL INTRODUCED

WASHINGTON, July 4.—Censorship of moving pictures exhibited in the District of Columbia is provided for in a bill introduced last week in the Senate by Senator Myers of Montana. This bill creates the office of a District motion picture censor and makes it unlawful to display any motion picture publicly in the District unless first approved by the censor.

Motion picture interests are said to be vigorously opposed to the passage of this bill as it would place the stamp of the Capitol's approval on the various State censorship bills in the different states.

The bill provides that the censor shall, after films are submitted to him, "approve of such films or parts of films as would not tend to debase or corrupt morals or incite to crime and to disapprove of all such films as would tend to debase or corrupt morals or cause moral laxity in adults or minors."

The censor appointed must be a resident of the District of Columbia and will receive a salary of $3,000 annually.

A fee of $2 must be paid to the censor for each inspection of a motion picture film not exceeding 1,000 lineal feet, and $4 for each film in excess of 1,000 feet in length, these fees to be paid into the District treasury.

It is provided by the bill that the owner or lessee of a motion picture film or the owner or manager of a motion picture theatre may appeal from the decision of the censor to the District Commissioners, and if not satisfied with the decision of the commissioners the District Supreme Court may be appealed to.

Pending final decision, the motion picture films disapproved of by the censor would not be allowed to be publicly shown.

### HELD FOR PUTTING CHILD ON STAGE

Robert and Edna Jarvis, who do a vaudeville act with two girls, called "Maid to Love," known as "Bobby Jarvis and Company," were held for trial by Magistrate Sweetser last week, when arrested on a charge of having allowed their five year old son, Robert, Jr., to appear in their act at the Regent Theatre during the first half of the week. They were released on parole, pending trial. Emile Stallone, an agent of the children's society, told the court that the Jarvises had been refused authority for the child's appearances.

### ACT TOURING IN MOTOR CYCLE

Granville and Fields have found a new way of making their jumps that cuts down expenses and is more rapid than the railroad. They have a motorcycle equipped with a side-car in which they started from Detroit to New York in a snowstorm. From New York they went to Boston and then to Chicago where they are now playing and which they will leave July 14 for the coast.

### SAXOPHONE PLAYER IN JAIL

Abe Chairden, a saxophone player in a Brooklyn theatre in the Fort Hamilton section, was sent to the County Jail for three months on the charge of stealing an automobile on Tuesday.

### TRIXIE FRIGANZA SUES

SAN FRANCISCO, Cal., July 1.—Trixie Friganza, at present playing the Orpheum Circuit filed an affidavit in the Superior Court, this week, in which she alleges she will suffer great financial loss unless her accounting suit against Thomas O'Day, the producer, is set for trial July 6. Miss Friganza is suing O'Day for $3,050, which she avers is owing to her as salary and percentage from fourteen weeks' performances in "Poor Mama," throughout California last Summer. O'Day has asked that the case be not heard July 6, as he will be in the East on business at that time. In October, 1919, it is claimed that O'Day hired Trixie to play "Poor Mama" for $500 per week and 25 per cent of the net profits. Trixie says O'Day owes her for extra performances and for profits for which he did not account for. O'Day filed a counter claim against her for money he says she owes him for gowns.

### DEMPSEY FIGHT GOT $1,623,380

The gross receipts of the Dempsey-Carpentier fight was $1,623,380.50, which smashes all records for any sporting event ever held anywhere in the world. This sum is more than three times the amount of the gross receipts of the Dempsey-Willard bout at Toledo on July 4, 1919, which was $452,522, a record up to the present time.

The counting of the tickets was held in a private office in the tower of Madison Square Garden, and it took the men who were counting them from 10.30 one morning until 5.45 the following afternoon. Mr. De Wolfe and William J. Ridgway, who had charge of the selling of the tickets from the moment they were placed on sale until the fight was over, had absolute charge of the counting of the tickets.

The State of New Jersey as its laws call for received ten per cent of the gross, which amounts to $162.338.52. Dempsey received $300,000 for his end while Carpentier drew down $200,000. Those who are in position to know declare that Tex Rickard's profits will amount to between $300,000 and $400,000.

### ACROBAT INJURED

CHICAGO, Ill., July 5.—John Hall, 20 years old, an air acrobat, was probably fatally injured when his body crashed into a fence as he was climbing into an airplane from a racing automobile. Hall climbed several steps on the hanging ladder before he fell to the ground. He was rushed to a local hospital where it is said that he has small chances to recover. Hall was formerly a vaudevillian and has also appeared with numerous circuses. The accident occurred at Chippewa Falls, Wis.

### MAX BURKHARDT ROBBED

Max Burkhardt, of 4018 Fifth Avenue, Brooklyn, formerly associated with the Irving Berlin Music Company, and more recently doing an act in vaudeville, was held up, beaten and robbed of fifty dollars and a gold watch and chain last Monday night by four men at Ninety-eighth Street and Riverside Drive.

### FRIAR SHOW GETS BIG MONEY

The All Star Jamboree, with Fifty Frolicking Friars opened at the Strand Theatre on Monday night and played to a capacity house. Over $1,900 were the receipts for the opening night and this figure was closely approached on Tuesday.

The show, patterned along lines similar to the recent Friars Frolic which played at the Manhattan Opera House recently, scored a big hit commencing with the minstrel first part and continuing with a number of clever and well put acts.

The interlocutors in the first part were James J. Corbett, Frank Monroe and Joseph Smiley and the end men William Collier, Edward Dowling, Jack Osterman, Dave Ferguson and Bert Hanlon. The solo singers were Will Oakland, Jack Allman, Gerald Griffin and Arthur West. The dancers were Donald Kerr, Sam Ward, Harry Miller and Lew Brice. Wheeler Wadsworth with his saxophone and Jules Saranoff, violinist, contributed one of the hits to the big first part.

The finale, encored enthusiastically, was a clever bit in which Harry Fraser, Jack Allman, Harry Ruby and Irving Berlin appeared.

Harry Ruby, Bert Kalmar and Eddie Dowling opened the second half with a clever comedy bit and were followed by Charles and Louis Mosconi, who, assisted by brother Willie and sister Verna, scored a decided hit with their dancing.

Jay Kaufman's sketch, "A Matter of Opinion," was well presented by a large cast of players and De Haven and Nice, the vaudeville team, did excellently.

Lucille Chalfonte, the coloratura soprano, sang finely; Bert Hanlon did a clever single and the show closed with the George M. Cohan sketch, "The Farrell Case."

The show is booked for Freeport, Red Bank and Asbury Park for the balance of the week and may come into New York later. It is being run upon a co-operative basis and the players will doubtless split a substantial sum at the end of the week. William Collier produced the show, the idea of which was conceived by William Halligan and Edward Dowling.

Edward G. Sherman is the managing director and Peter Rice, business manager.

The show is booked for the week in towns that can be easily reached by motor and a start is made each morning from the Friars' Club in West Forty-eighth street, returning after the show at night.

Among the players in the "Frolic" are Leo Kennedy, Royal Tracy, Harry Fraser, Harold Vosburg, Joseph Smiley, Darby Holmes, Tyler Brooke and other well known actors.

### COOK WINS LONG FOUGHT CASE

CHICAGO, Ill., July 5.—After having had his legal difficulties aired in nearly every court in Cook County, Maurice Cook, of Cook and Valdare was given a decision in the Appellate Court, entitling him to take possession of a thirteen apartment building, jewelry and money, said to total the sum of $30,000. The case also settled the legitimacy of his son Howard, which was sustained. The legal firm of S. L. & Fred Lowenthal represented Cook in the proceedings. The case has been in the Cook County courts for the past seven years.

### DANCE MASTERS CONVENE

The American National Association of Dancing Masters will hold their annual convention at the Astor Hotel, during the week of August 1. Plans for the dances of the coming year will be discussed.

The American National Normal School, which is under their direction, began its sessions on Tuesday, at the McCabe Dancing Academy. Jack Blue has been engaged as step-dance master for the school, Stafano Mascognó as ballet-master, and Mrs. Edna Pussapae as ballroom dance mistress.

### ACTORS SOAK INDIANS

The N. V. A. baseball team defeated the Nebraska Indians, a semi-pro team from the West, by a score of sixteen to four on Saturday, at Dyckman Oval. This was the "Indians'" first appearance in New York.

The N. V. A. team are booked for games until late in the season.

### "MADAME MILO" CLEVER COMEDY

ATLANTIC CITY, July 5.—"Madame Milo," a new Shubert comedy in four acts was produced at the Globe Theatre last night, with Miss Grace Valentine heading a cast of sixteen. The material used furnishes considerable comedy, though it seems that it might be presented in a much better form. The story:

Madame Milo, Mammie Murphy to her friends, is the owner of an exclusive Beauty Shop, her purpose in business being to make enough money so that she may some day educate herself to a plane worthy of her lover Barry Owen.

Her scheme of happiness is suddenly wrecked by numerous misfortunes that overtake her. She discovers that her employees are cheating her, her lover becomes the press agent of a picture star, and through his attentions to the film beauty causes a lovers' quarrel. Her closest friend and associate in business confesses to robbing her.

Quite distracted she decides to seek the reputed quiet of the country, and get away from her troubles. She reaches this decision through coming in contact with a young rural costumer who comes into the beauty parlor to have some freckles removed, which were obstructing her plans of matrimony. She is also impressed by the manliness of the rural maiden's brother.

Arriving at the little town whose name "Rest Haven" has also given promise of rest and quiet, she soon finds herself involved in more heart-breaking troubles than she ever was in the city. She rents a cottage whose former inhabitant had a questionable reputation, thereby causing much scandal in the village. A committee of young ladies call on her requesting that she leave town. She also discovers that the apparently big-hearted rustic is already married.

She returns to the city and it seems that her employees have in her absence, made it their business to win back her favor by their unusual attention to the shop. As she returned in disguise she learns that her former faithless friends are really the only ones true to her.

And of course there is the happy ending, peace being made between her and the sweetheart who has caused most of the trouble.

The structure of the play is not too strong, and some of the parts were played more carelessly than is usual even for a new play. The parts of the haughty manicurists were over played. It seems as though Miss Valentine and some of her supporting cast is worthy of a better vehicle than "Madame Milo."

### HARRY CONLEY DIVORCED

PITTSBURGH, July 4.—Mrs. Etta Conley, of No. 105 Jackson street, was granted a divorce last week from her husband, Harry Conley, the vaudeville actor. Mrs. Conley played with her husband for seven years in vaudeville in their act, "At the Old Crossroads." She left the act two years ago to take care of their baby, which became ill.

Mrs. Conley filed suit for divorce recently, naming as co-respondent Hilda Bertin, whose stage name is Naomi Ray and who is with Harry Conley in vaudeville. She charged Conley with desertion, non-support and unfaithfulness. Mrs. Conley was given the custody of their child, Harry.

### HIPPODROME CLOSING

CHICAGO, Ill., July 5.—The Great Northern Hippodrame is entering upon its last four weeks of Pantages vaudeville, which will end a nine-year occupancy by the present lease holders. The house will close and pass into possession of the Shuberts, who will repaint and redecorate it and reopen the house early next season ,with vaudeville.

### GISH SKETCH FOR VAUDEVILLE

"A Pantomimic Faux Pas," a pantomime in which Dorothy Gish appeared at one of the recent benefits, is being made ready for vaudeville, but without Miss Gish in the cast.

The picture star wanted $5,000 weekly for her services. Needless to say she didn't get it.

# SPLIT BETWEEN MUSICAL UNION AND AMER. FEDERATION WIDENS

## Plan to Bring Out-of-Town Musicians to Play at Lewisohn Stadium This Summer to Be Opposed by Local Union

The split between the Musical Mutual Protective Union, which is the New York local branch, and the American Federation of Musicians, which is the parent organization of all the musicians' unions in the country, has been widened by several contingencies that have arisen within the past few weeks. Foremost of these is the declaration of the management in charge of the concerts to be given starting this Thursday at the Lewisohn Stadium of the City College that they will bring musicians from outside of New York, principally from Philadelphia, to play.

Any attempt to bring in out-of-town musicians to take the places of the members of the local union, will undoubtedly be met with forceful opposition by the officials of the M. M. P. U., and may stir up the feud between that union and the A. F. of M., the parent body, which has been in existence since the former president of the local union, Sam Finkelstein, was suspended over the protest of President Webber, of the A. F. of M.

Arthur Judson, manager of the concerts, which are to be given under the supervision of the People's Institute, declared last week that the local union would not permit its members to play at these concerts, but the officials of the union vigorously denied any such action on its part. Angelo Matera, the acting president of the M. M. P. U., stated that they had no wish to hold up the concerts, but would not allow Robert Sterne, who is the contractor of the Stadium concerts, to conduct the concerts unless the terms of the original contracts with the National Symphony Orchestra, which had originally planned to give the series of concerts this season at the Stadium, and for which concerts Sterne was also the contractor, were lived up to. Last week the M. M. P. U. acting secretary, Henry V. Donnelly, sent Sterne an official letter, which, according to the union officials, has been misinterpreted. This letter is as follows:

Mr. Robert Sterne,
Dear Sir:

For your information and personal benefit you will kindly consider and digest carefully the following motion which was passed at a regular meeting of the Board of Directors, held on June 28, 1921:

"Regularly moved and seconded that this Board herewith instruct Mr. Robert Sterne to live up to and fulfill all original contracts and agreements (verbal or otherwise) held by the members of the National Symphony Orchestra, and that failing this said engament at the Stadium will not take place. Carried unanimously and so ordered. Secretary instructed to communicate with Mr. Sterne to this effect."

Your prompt and earnest attention to this vital matter will be of great benefit to yourself, to the members of the National Symphony Orchestra and to this organization.

With best personal regards and wishes, believe me to be my dear Mr. Sterne.

Fraternally yours,
H. V. DONNELLY, Acting Secty.

This resolution, according to the union officials, is directed at Mr. Sterne, and not at either the management of the concerts or the members of the orchestra. It was asserted that if Mr. Sterne had made public any misinterpreted version of the letter, he would be brought to account for it as he is a member of the union.

The statement made by Mr. Judson, which declares that by the union ruling, he is forced to get out of town musicians to play at the Stadium concerts, includes a letter he received from Mr. Sterne in which the latter says that he has informed the members of the orchestra that their engagements are off by reason of the union ruling, is as follows:

"Very much to our surprise," said the statement, "we were informed today that, owing to some fancied grievance against the National Symphony Orchestra, members of the local New York union would not be permitted to play engagements at the Lewisohn Stadium this Summer.

"The union was informed that the organization giving the Stadium concerts was in no way, directly or indirectly, affiliated with the National Symphony; but the powers that be in the local union have ruled otherwise.

"We have, therefore, taken the local union at its word and have engaged a new orchestra, recruited chiefly from the Philadelphia Orchestra and from other first-class organizations. The same high standard of concerts as heretofore will be maintained."

"We are in no way opposed to unionism, as exemplified by the fact that the musicians employed are all union men; we, however, resent the high-handed action of the leaders of the local union, and feel that we can no longer tolerate their unwarranted interference.

"We sincerely regret that hardship which the ruling of the local union will cause to individual members of the orchestra, but see no other course to pursue.

"We are sure the public will stand behind the number of well-known men and women who are endeavoring, in the face of great difficulties, to give New York really high-class music at prices within the reach of all," the statement concluded.

Mr. Judson gave out at the same time the notice he had received from Robert Stearne, enclosing a copy of another letter of yesterday's date from Henry V. Donnelly, Secretary of the M. M. P. U. Local 310, A. F. M.

"As a union man," Mr. Stearne wrote, "I must abide by the decision of the Board of Directors of our organization.

"Before communicating with you, I have got in touch with Mr. Charles S. Guggenheimer, attorney for the National Symphony, and he again asserted to me that the National Symphony Orchestra was in no way connected with the Stadium concerts and that there wes no justification for any such contention.

"I have no alternative, however, but to notify you that, pursuant to the ruling of the union, I herewith abrogate the contract existing between you, the People's Institute and myself, and am notifying the orchestra members that I am no longer connected with the Stadium concerts for the coming season, and that all engagements made under union rules are off by order of the union."

According to the information received at the union headquarters, the National Symphony Orchestra, now dissolved, had contracted to give ten concerts this Summer at the Stadium, as they had done last year, but their plan had been taken over by the organization of which Arthur Judson is the manager.

Another point of divergence between the M. M. P. U. and the American Federation of Musicians is the charge preferred by officials of the parent body that members of out-of-town locals who wish to get transferred to the New York local are being frowned upon by the officers of the M. M. P. U. This charge was denied by Angelo Matera, the acting president of the M. M. P. U., who stated that they were in no way desirous of excluding members of other musicians' unions from New York."

"However," said Matera, "we are investigating each musician who applies for transfer, as we wish to protect our

(*Continued on page 28*)

### GRAND OPERA AT FILM PRICES

CINCINNATI, O., July 5.—Grand Opera which is being presented at the Zoo here at prices which range from twenty-five cents to one dollar, even lower than the rates charged at the better movie houses, is a big success.

The series started several days ago to run ten weeks. Night after night the Zoo pavillion has been packed with Cincinnati people and others from the country fifty miles around and the overflow has extended far out into the grounds.

The program as outlined involves what is regarded as the most ambitious musical offering ever attempted by an American city; one not excelled by Paris or Vienna in the days of ante-bellum musical magnificence.

The pavillion has a large seating capacity, but thousands are standing nightly to hear the finest operas of all time at the lowest prices ever offered in America.

The repertory includes "Carmen," "Ilema," "Rusticana," "Hansel und Gretel," "Aida," "Rigoletto," "Tales of Hoffman," "Thais," "Il Trovatore," "Lohengrin," "Faust," "Romeo et Juliette," "Barber of Seville," "Martha," "Pagliacci" and numerous ballet divertisements.

Included in the personnel of the company presenting the operas are Mme. Regina Vicarino of the San Carlo Opera company as coloratura soprano; Mlle. Jean Barondess, dramatic soprano with the Barcal Opera Company of Havana; Miss Henrietta Wakefield, formerly contralto with the Metropolitan Opera company; Miss Elinor Marlo, mezzo soprano; Salvatore Sciarretti, tenor; Romeo Boscacci, tenor with the Boston Grand Opera company; Greek Evans, dramatic baritone with the Scotti Opera company; Italo Picchi, basso; Natale Ervi, basso with the San Carlo Opera Co.

A corps of dancers under the direction of Mlle. Ella Daganova, a chorus of forty-two singers and an ensemble group of students from the Cincinnati Conservatory of Music complete the personnel.

### BENEFIT FOR CHORUS GIRLS

CHICAGO, Ill., July 5.—Chicago chorus girls will not want this Summer, due to the efforts of many prominent local theatrical agents and managers. A huge picnic is being planned for the middle of July and the receipts will be turned over to the girls of the chorus for their support and maintenance. A number of the chorus ladies are earning a little money by appearing in various contests and carrying off prize money. Recently three former chorus girls won the bathing prizes offered by the Green Mill Gardens. First prize brought $100; second prize, $50, and third prize, $25. Chicago will look after its chorus girls until the season opens and they rejoin their former companies. In addition to the picnic, a big vaudeville show is to be given at Holland, Mich., where a number of vaudeville performers, agents, managers, etc., are spending the Summer and the funds are to be turned over to the chorus girls.

### COHAN BOOSTS THE ACTOR

George M. Cohan, while in Boston last week, paid the vaudeville actor a rare compliment and in the midst of an interview on stage conditions said that the greatest actor in the world is the vaudeville artist.

"The greatest actors are the vaudeville artists—those who do the variety acts," Mr. Cohan said. "Just think what they have to do. They get their own material; secure their own bookings; do their own advertising; arrange their own rehearsals; make their own transportation. Why—they are wonders!

"In a musical comedy or any other show, all this work is done by the manager. The artists have nothing to do but make good in their parts."

### QUITS IN MIDST OF CONCERT

PITTSBURG, Pa., July 2.—Harold Bauer, the concert pianist, quit after the playing of his first selection at recital here today sacrificing $1,800. In the audience were a number of children, whom, he claimed, annoyed him.

In an outburst of anger he left the stage immediately after the first number.

### STOPS MAGICIANS' VIVISECTION

Through a notification by Horace Goldin to Henry Chesterfield of the N. V. A., the Great Leon, who presented the trick of "Sawing a Woman in Half" at the Regent Theatre last week, was ordered to discontinue the presentation of such illusion pending an investigation.

Goldin claims the illusion and asserts that he positively was the first one to present it and that Leon is showing an imitation.

Goldin was doing the illusion during the week of May 8 of this year and, according to his statement, Leon first saw the feat performed about that time and offered Goldin $100.00 for the rights to present the trick, which was refused.

"Subsequently," claims Goldin "Carl Rossini, another magician, offered $1,000 for the rights of presentation, which was also refused."

The trick was performed by Goldin at the Society of American Magicians' banquet at the Hotel McAlpin, the night of June of this year, at which time Leon was present.

"Leon posed as my friend," said Goldin, "and I discussed with him freely the improvements I intended to make and how the effect could be presented in a showmanship manner, and now he has taken the whole idea, copied not only the effect, although his is a poor imitation with wooden legs instead of real ones, but has in addition copied my 'business' of walking through the space after the two halves of the box have been separated."

Goldin further states that he witnessed Leon's performance at the Regent Theatre on Monday night of last week but that Leon did not present the illusion but put it in his act on Tuesday.

Selbit, the European illusionist, also filed a complaint with the N. V. A., that Horace Goldin has infringed on his illusion known as "Sawing Through a Woman," and claims that the illusion was first produced by himself at the Maskelyne Theatre, St. George's Hall, London.

Goldin, in a communication to the N. V. A., states that he has been in possession of the idea since 1906 and that in 1917, during a visit to New Zealand, he disposed of the secret to two comedians to be produced in a revue. He furthermore asserts that he gave a drawing of the illusion in March, 1919, to John Ringling, of the Ringling Brothers Circus, in the presence of witnesses and that the illusion now being presented in this country was built in the shop of J. J. Shubert last November.

It is further stated by Goldin that in 1911, he produced an illusion in England called "Vivisection," in which he not only cut a body in two, but also removed the arms, legs and head, producing it for the first time at the Moss Empire, Fitchbury Park Theatre, and many other halls in England and also in Egypt, India, Malay Straits, Java, Siam, China, Japan, Philippine Islands, Hawaiian Islands, Australia and South Africa.

In further substantiation of the claim that a variation of the illusion has been performed before, Goldin has lithographs showing the trick printed by John Waddington, of Leeds, England.

Golden denies having seen the Selbit illusion or knowing whether it is the same as the one he is presenting, but states that if he finds out that Selbit is infringing on his illusion, he will do all in his power to prevent it.

Latest advices from London say that Selbit has discarded his method of doing the trick in which the girl's arms and legs were tied with rope, the committee holding the ends, for the improved method used by Goldin in which the arms and legs themselves are held by the committee.

Both Goldin and Leon have been instructed to discontinue the presentation of the illusion by the N. V. A. until the matter can be taken up this week by Henry Chesterfield.

### OPERA HOUSE GOES DARK

CLEVELAND, O., July 5.—The Opera House here has gone dark again. The New Bostonians which hoped to remain all summer closed and were followed by the U. S. Official War Pictures, but these also closed on Saturday.

# BIG CROP OF NEW PLAYS READY FOR EARLY BDWAY. PRESENTATION

## Despite General Dullness of Theatricals, Large Number of Plays Will Be Brought Into New York for Early Openings—List Incomplete Is an Imposing One

Despite the fact that Broadway's theatres are at their lowest business ebb in years, the total number of standard or high class theatres that have weathered the heated period amounting to but eighteen, plans are already under way for an exceptionally large number of new plays and musical productions which will be seen before Summer gives way to Fall.

The big majority of new productions excepting the revues and other summer shows, will be seen late this month or early in August and the list still far from complete is an imposing one.

One of the first to make its appearance is the Al. Woods piece "Up in the Haymow" or "Getting Gertie's Garter," which has been playing on the road for some time and is believed to be right for Broadway presentation. It will open at the Republic on July 25th.

W. A. Brady will follow shortly after this date with "The Teaser."

"Tangerine," a musical show which had a short try out a few weeks ago, will be another early arrival and with Julia Sanderson at its head will open at the Casino around the first of August.

On Labor Day the Knickerbocker Theatre will re-open with Henry W. Savage's revival of "The Merry Widow." The Lehar opera, which scored such a big success when last seen in this country, is expected to duplicate its long previous run in New York.

Another Lehar piece, "The Blue Mazurka," will also be seen in one of the Broadway playhouses.

"Bluebeard's Eighth Wife," tried out in Atlantic City this week, will come into the Ritz. William Harris is making this production.

David Belasco will revive "The Easiest Way" and this will be presented at the Lyceum late in August or early in September. Frances Starr will play her original role in the Eugene Walters play and it is said that others of the old cast will appear. Belasco's new piece "Kiki," in which Lenore Ulric is to be starred, will be seen at the Belasco. This piece is to have an early presentation at Atlantic City and will doubtless be brought into New York shortly afterward.

In conjunction with A. L. Erlanger, Mr. Belasco will present "The Wandering Jew," a London success. It will be seen at the Knickerbocker following "The Merry Widow."

Following a short run of "The Greenwich Village Follies," at the Greenwich Village Theatre, Arnold Daly will present stock at the house.

The Globe will house the Ziegfeld "Follies" as long as the attraction continues to do big business. It will be followed by "The Love Letter," a big musical show. Charles Dillingham will also present a number of dramatic shows this year, among them being "Two Blocks Away," a farce with Barney Bernard as star. This piece successfully tried out in Atlantic City recently and pronounced ready for Broadway will probably be seen at the George M. Cohan Theatre.

At the closing of the Winter Garden show, "The Whirl of New York," another "Passing Show" will be seen. The new one will be headed by Al. Jolson, who has just finished a three years' engagement with "Sinbad."

"Lightnin'," judging from the big business which has continued through the summer, will doubtless remain at the Gaiety all of next season despite the many rumors that it is to go to Chicago.

"Sonya," a play to be presented by Marc Klaw, will come in early in September. Originally intended for the Klaw Theatre, it will doubtless have to be placed in another house as the continued success of "Nice People" indicates that it will remain at that theatre until late in the fall.

"Dulcy," after a successful engagement in Chicago will open at the Frazee some time in August. Lynn Fontaine is the feature player in the piece.

"Ladies' Night," which finished its long New York run at the Eltinge Theatre, will go on the road, despite the fact that it could doubtless successfully re-open in the fall. The opening attraction at the house will be "Back Pay," a Fanny Hurst play.

The Central will return to drama early in August when A. H. Woods' "Pink Slip" will be seen. Bert Williams, the colored comedian, is to be featured in the piece and Harry Fox, the vaudevilie performer, will have a prominent part.

The Belmont Theatre, which closed with "John Ferguson" on Saturday night, will re-open in a few weeks with "The Hero," a war play which was tried out several weeks ago

The Vanderbilt will re-open early in August with "The Little White House," a new musical comedy by Montgomery, Tierney and McCarthy, writers of "Irene."

"The Circle," "Honors Are Even" and "Daniel," three Selwyn productions, will open the three playhouses controlled by that firm. In addition to these several other productions are to be made by them and as they are booked for early openings other houses will have to be found for them.

Sam Harris tried out "Queed" this week and pronounced the piece ready for New York although no house for it has as yet been named.

The Shuberts have not yet announced their list, which is to be a large one, many of which are scheduled for early tryouts. Otis Skinner will open the Empire on September 10, with "Blood and Sand."

### ALL CLOSED BUT FOX HOUSE

SPRINGFIELD, Mass., July 5.—Fox's is the only theatre in town that did not close for the Summer, Saturday night. The Palace, the Bijou, the Capitol and Broadway are dark for the first time in their history and will remain so until September, or further notice. Reasons why Fox's did not fall in line with the other theatres were not stated by manager Irving McDonald, but he intimated that he was awaiting word from the owners, and may close upon receipt of a telegram.

Business in local theatres here has been at a standstill and the unprecedented slump has been attributed to general conditions, combined with the failure of the managers and unions to agree upon salary cuts, and the daylight saving law. In explaining the action, Gordon Wrighter, manager of Poli's Palace, said that the daylight saving law had done more to reduce the audience than all the other questions combined. It is his contention that people who generally went to the theatre in the evening, now that it is still daylight when the performances begin, prefer to go out into the garden or for a motor trip.

At a meeting of the Managers Association of Sprigfield composed of all of the theatres, Nathan E. Goldstein, president of the association, was authorized to make a statement in which he described the abnormal theatre conditions prevailing and the loss at which some of the theatres have been operating, and announced that the theatres would close for the Summer July 2. The action taken here is only in keeping with that taken by theatres all over the country.

At the Fox Offices in New York it was said that the matter had been taken up and that action would be decided upon soon.

### SIGNS FOR "MUSIC BOX"

Jane Carrol, who was the prima donna in the "Greenwich Village Follies" in 1919, and also prima donna with the Ziegfeld "Follies" in 1920, has been signed in the same capacity with Irving Berlin's "Music Box," for next season.

### LOTTIE GEE

Miss Gee is the dainty little prima donna with "Shuffle Along" Co., which is creating a sensation at the Sixty-third Street Theatre. Beginning in the chorus of Cole and Johnson's "Red Moon" Co., and with Williams and Walker's Co., she rapidly became popular, also in vaudeville of the team, King and Gee. She later was the prima donna with the Syncopated Orchestra in America and England, and when she received the offer for "Shuffle Along" she had some of her London vaudeville dates set back to allow her to accept this engagement.

### "BLUEBEARD'S WIFE" IS DARING

ATLANTIC CITY, N. J., July 4.—"Bluebeard's Eighth Wife," presented last night at Woods, is to say the least, a daring play.

Produced by William Harris, Jr., it is an adaptation of Alfred Savoir's famous French farce, which in France, scored a great success.

As to plot, it is not only one of the most daring, but also one of the most risque of any comedy recently presented on the American stage.

Only the exceptional ability of the well-selected cast and the extreme cleverness of dialogue and repartee save it. As it is, there are a number of decided shocks in the play which may have quite an affect upon an audience in which sensitive personalities predominate.

The story is that of John Brandon, an American multi-millionaire, who has managed his love affairs by the same business-like methods which have placed him at the top of the pile among American financiers. His method was, upon meeting a girl who attracted him to marry her, and upon tiring of her affiliation obtain a divorce, and settle a comfortable income upon his deposed mate. After seven of these ventures this modern Bluebeard meets the attractive daughter of a poverty stricken French Marquis. He lays an intensive siege of her heart and wins her before she is aware of his former marriages and the business methods which he applies to matrimony.

The young lady resolves not to be the eight victim of his whims, and at the same time decides to teach him a lesson, so she marries him under the usual business conditions. Her sensational methods of punishing him make up the major part of the plot. She finally obtains a divorce and brings their marriage as a business arrangement to a close. Then, both realizing that they are really in love with each other, they start life anew on a fair and square basis.

Edmund Breese, as John Grandon, forceful, business like American Bluebeard, together with Mary Servoss, as Monna, the eighth wife, shares the leading honors. Both are well-known to the legitimate stage and excel in their presentation of these difficult characters. Barry Baxter, as Albert De Marceu, one of Monna's ardent admirers, also offers an excellent character study as a titled ne'er-do-well.

Others in the cast are Fritz Williams, Pauline D. Whitson, Barry Baxter, Doris Mitchell, Jules Espailly and George Arthur.

### BIG AMUSEMENT TAXES LEVIED

PAWHUSKA, Okla., July 4.—Amendments passed by the city commissioners last week to occupation tax ordinances, struck a heavy blow to all kinds of amusements of the visiting kind.

In the future, baby racks, cane and knife racks, merry-go-arounds and similar devices such as are used at Carnivals must pay $10 per day, lecturers, concerts, entertainments, exhibitions and all other similar amusements or devices, not scientific or literary, or in the nature of a concert or musical must pay $20 a day. Prize fights are taxed $25, and circuses with or without a menagerie $150 a day. Each side show in connection with a circus must pay $50 a day. Circuses must pay $50 for the privilege of parading.

Animal shows, wild west, tent shows and all other traveling carnivals must pay $100 a day. Pedlers and hucksters will be taxed $20 a day. It is a safe bet that amusement enterprises of all kinds will fight shy of Pawhuska until the repugnant ordinances have been repealed, and sane and reason returned.

### FOUR MATINEES ON MONDAY

Four Broadway shows braved the heat on Monday and gave matinee performances and singularly enough, they all did business. "The Broadway Whirl" at the Times Square played to a big house; "Liliom" at the Fulton, did an excellent business; "Just Married" at the Shubert, had one of the best matinees of the summer season and "Lightnin'" filled the Gaiety. The intense heat prevented the others from giving performances.

### HARRY LA PEARL RETIRES

HUNTINGTON, W. Va., July 5.—Harry La Pearl has deserted circus life, and has gone into business for himself, having established a branch office of the Animated Sign System in this city.

He was said to be one of the world's greatest clowns. He was known everywhere for his original sketches, and laughed his way into the hearts of millions. For several years he was featured at the New York Hippodrome and later was with Marguerite Clark in "Polly of the Circus." He was founder of the Fraternal Order of Comiques.

La Pearl is quoted to have said, "It is either old age or prosperity that will draw a circus man from the canvas tops." Neither, or both, he does not particularly claim, but leaves it to others to guess, but he has, for all time, he says, withdrawn from the sawdust arena.

### CALCIUM CO.'S DATE BOOK OUT

The New York Calcium Co.'s annual date book has just been issued. It is an attractive well gotten out book which contains in addition to the usual space for memoranda a large amount of usual information.

One of its features is a list of well known stage people with their respective ages and birth places compiled by Eddie O'Brien.

The book is well printed on a good grade of paper, bound in leather and of convenient size for the vest pocket.

### MAUD FULTON IN NEW PLAY

SAN FRANCISCO, July 1.—Maud Fulton's new play, "Pinkie," with the actress-author in the title role, will be one of the stage offerings here late in July. The play is described as "mostly about thieves."

# VAUDEVILLE

## N. V. A. TO SEND OUT ROAD SHOW

### TO MAKE LONG TOUR

The baseball team of the National Vaudeville Artists' Club, and a great many members of the organization, went to Schenectady on Sunday, where a game and show were given, as an experiment for a road team and show which is being planned for tour shortly. It is intended to send out the team, with a company of twenty performers, on a long trip, for the purpose of playing the teams of different Rotary Clubs, and Knights of Columbus branches in the different cities. In each city, where a baseball game is played, a performance will be given in a theatre during the evening. It is intended to divert the moneys received in this manner for the general benefit of the organization.

The game and show on Sunday, were the first to be held of this kind, and done as an experiment. The show was billed as a "benefit." The game in Schenectady was played with the baseball team of the Knights of Columbus branch in that town, and resulted in the actors being defeated by a score of eight to four. The K. C. team is considered one of the strongest semi-pro teams in the State. The performance was given in the evening, at Proctor's Theatre, seating 1,600. The house was sold out. It is estimated that the actors made over $500 for the game and show, splitting the former with the K. C. team.

Among those who appeared on the bill were Van and Schenk, the Rath Bros., Joe Brown and Miss Miley in a scene from "Jim Jam Jems," Billy and Eddie Gorman, Little Lord Roberts and Joe Daniels.

Bookings for the appearance of the team and the performers are now being arranged by different representatives of the N. V. A. in various states. Thus far Vernon Stiles has been appointed to book Maine, Harry Shea, New Jersey, and Joe Dealy, upper New York State and the Catskills.

### NEW HOUSE FOR TRENTON

TRENTON, N. J., July 5.—A new vaudeville and motion picture house will be erected here by Wilmer & Vincent. The house will seat 2,700, and will be in a four story office and store building, which will cost $500,000. It will play six acts and a picture, on a split week policy, and will open next season.

### PANTAGES MANAGERS HERE

Dave Nelson, manager of the Empress Theatre, in St. Louis, of the Pantages Circuit, and Andy Talbot, manager of the Chicago Great Northern Hippodrome, arrived in New York last week. The latter is also a Pantages house, and is now open. The St. Louis house closed on June 4th.

### DAYTON MANAGER HERE

Jim Weed, manager of Keith's Strand Theatre, in Dayton, Ohio, arrived in New York last week, to attend the big fight. With him were Howard Burton, James Muir, Emerton Nesbit, and J. B. Colvo, theatrical critics and newspapermen of Dayton.

### REVISING "TILTON" REVUE

CHICAGO, Ill., July 5.—Menlo Moore and Merle Megley, are due to arrive here on July 9 for the purpose of starting rehearsals on a revised edition of "The Corienne Tilton Revue," which will open at the Majestic Theatre on Aug. 14.

## NEW ACTS

Dixie Norton and Corzl Melnotte are breaking in a new act entitled "22 Washington Square," by Neville Fleeson and Al Von Tilzer. The act, which is being produced by Bert French, will be in two scenes. It will open in Mt. Vernon in about two weeks.

Sunia Samuels is producing a new Russian singing and dancing novelty act that is now in rehearsal. Among the principals in the cast of fourteen is the Russian Isba Company. The act expects to open next week.

Constantine Kobeleff, who was with last year's Winter Garden production, and Agnes Roy, who was last seen with Albertina Rasch, are rehearsing a new dancing act.

Jack Stanley and Fred Sweeney, the latter formerly of Duffy and Sweeney, are rehearsing a new comedy act, in which they will open next week at Asbury Park.

Murray Leslie, after an absence from the stage for over a year, will open in a new single next week on the Loew Circuit, under the direction of Saul Leslie.

Mamie Smith and Chas. Campbell are rehearsing a new singing, talking and Russian dance act. They expect to open at a local house next week.

Margie Barron, formerly of the "Toonerville Tooters," is doing a single at the Palais Royal, Atlantic City, under the direction of Al Herman.

Worth and Willy, in blackface, will open early next month on the Loew Circuit in a new song and dance act, which they are now rehearsing.

Brian Jewett now on a vacation will open in a new single out of the Davenport offices, about the middle of July.

Jesse Block, formerly with Josie Rooney, is rehearsing a new single novelty act and will open early next month.

Renard and West are having a new act entitled "I'll Tell the King on You," written for their use next season.

### AMATEURS AT REGENT

Manager Fotheringham of the Regent conducted a novelty in the form of an "opportunity night" Tuesday at which any in the audience could go on the stage and do whatever they pleased in the form of entertainment. He is also running a jazz band contest during the next five Wednesday nights. With the aid of these novelties and the song and dance contests the Regent continues to do good business in spite of the weather.

### HERRICK DOING NEW REVUE

Lea Herrick is producing a new musical revue entitled "That's It," in which he will feature Edith Thayer and Roger Gray. There will be six principals in the cast and a chorus of eight girls. The act will open next Monday at the Quebec Auditorium Theatre, Quebec, Canada, for a run of four weeks, after which they will go to the Majestic Theatre, Pittsfield, Mass., for an indefinite engagement.

### MITCHELL IS SCENARIO HEAD

LOS ANGELES, July 4.—Joe Mitchell, well known as a former vaudeville and musical comedy actor, and for many years a vaudeville author, has been placed in charge of the scenario department of the Buster Keaton Studios. Lou Anger, also a former vaudeville actor, is production manager at the Keaton Studios.

### FOX HILLS AFFAIR POSTPONED

The N. V. A. benefit and outing to entertain the wounded soldiers at the hospital in Fox Hills was postponed until today, July 6th. It was originally scheduled to be held on June 30th, but this was spoiled by the rainy weather. It was then planned to hold the affair the following day, but the elements again forbid.

## LIGHTS CLUB TO STAGE BIG SHOW

### JULY 24TH THE DATE

The Lights Club, of Freeport, Long Island, will hold its annual entertainment and show at the Columbia Theatre, Far Rockaway, on Sunday, July 24th. They have secured the use of the theatre from the Greater New York Theatres Corp., which consists of the Keith and Moss organizations, for the evening.

The club has always held its affairs which were given outside of the clubhouse at the Columbia theatre, but it was thought that a different house would have to be secured for this year, as the theatre came over to the new management during the past season, and doubt was expressed as to whether a house being booked with a vaudeville circuit as large as the Keith and Moss organizations, would be leased for an evening.

This has been accomplished, however, and it has also been decided that the regular vaudeville show which is booked in for the last half of the week, will not be changed. This show will run as usual, on Sunday evening, July 24th, as part of the Lights' program, through some arrangement the club has made with the booking office. Th rest of the programme for the evening is now being arranged by the Lights Club. H. B. Manwaring is the chairman of the committee in charge of the affair.

### IVY HIDER ON MOTOR TRIP

CHICAGO, Ill., July 5.—Ivy Hider, in private life, Mrs. Lowell Moore, will close as the principal with the Winter Garden Revue and will accompany her husband on a motor trip, which will take her through various western states. The Moores plan to be gone for two months, after which time they will return to Chicago. Mr. Moore is in charge of the cabaret bookings for the T. Dwight Pepple Agency.

### PANTAGES TO HAVE NEW HOUSE

HAMILTON, Ontario, July 2.—A new vaudeville and motion picture theatre is now being erected here by the Eastern Theatres, Ltd., which will open about August 27th, under the Pantages direction. The house will be a full week stand, playing six acts and films.

Harry Crawford, who closed in vaudeville last week with the Baroness De Hollub, will be the manager of the house.

### LOEW'S DAYTON CLOSES

DAYTON, O., July 2.—Loew's vaudeville and motion picture theatre will close here tonight. The house has been playing five acts and a feature on a split week policy, and will remain closed until September. The closing of this house will leave the entire vaudeville field to Keith's Strand Theatre, which will remain open through the summer.

### DIDN'T SHOW FIFTH AVENUE

SAN FRANCISCO, July 4.—"On Fifth Avenue," the big act featuring Eddie Borden, is not to play the Oakland Orpheum, but Eddie Borden and James Dyer will do a specialty in one. The following week the "Fifth Avenue" act will play Los Angeles.

### BREAKS BOSTON RECORD

Ethel Barrymore repeated her New York Palace performance at Boston, last week in two ways: by giving "The Twelve Pound Look," and also breaking all records made at the house for attendance.

### RUSSIAN BALLET FOR VAUDE.

CHICAGO, Ill., July 1.—Alexander Oumanski, ballet master of the Capitol Theatre, is to stage a series of Russian ballets for George Walther Zorn, former stage manager for Morris Gest. One of these called "Sherherzed" has already been completed for vaudeville with a cast of thirty persons. This will be the first time that "Sherherzed" has been done in New York since 1910 when it was produced at the Winter Garden by Gertrude Hoffman and Morris Gest.

They will also prepare a condensed version of "Coq d'Or," which was produced at the Metropolitan Opera House several seasons ago. Mr. Zorn has the original sketches and costume plates used for the original Russian production by Mario Micalovno for Michel Fokine.

### SHOW AT HOTEL PRINCE

The Hotel Prince Casino, Arverne, L. I., is putting on a new entertainment with several vaudeville performers in the cast. Alice Mitchell, soprano, is doing a singing act. Alice Rector, male impersonator, is doing impersonations of Al Jolson, etc., also descriptive dancing. Vesta Lili, violinist, and singer, and Gene Steele, dancing and singing soubrette. The management is also considering putting on a revue, in addition to the show above mentioned.

### GROTH DIRECTING JEFFERSON

Emil Groth, manager of B. S. Moss' Coliseum Theatre, is now acting as temporary manager of the Jefferson Theatre, Fred Marshall, the former manager, resigned after a controversy with the Moss office over the new policy for the theatre. The new manager for the Jefferson has not been selected as yet. Meanwhile, Joe Connelly, assistant to Groth, is acting as manager of the Coliseum, under the supervision of Groth.

### GUS SUN MANAGERS MEET

Gus Sun arrived in New York Friday of last week, after having spent a couple of weeks in Canada on a fishing trip.

After the Dempsey-Carpentier fight, Sun returned to Springfield to preside at the meeting of the various managers of his circuit which will be held this week.

J. W. Todd of Buffalo, Wayne Christy of New York, Paul Gourdron and Coney Holmes of Chicago and others will attend the annual meeting.

### VINCENT DUSEY RETURNING

CHICAGO, Ill., July 5.—Vincent Dusey, former club booker of the T. Dwight Pepple Agency, announces that he has completed his new vaudeville act, in conjunction with Monte Howard, and will open during the middle of July. Mr. Dusey recently resigned from the booking field to return to the vaudeville stage.

### A RIVAL FOR HOUDINI

Houdini's rival has been found in an eleven year old girl, with the Panama Canal Zone troupe at Madison Square Garden, by the name of Alma Mann. One of her stunts consists of being bound in heavy iron chains, diving into the pool, and after a few minutes, comes up minus the chains.

### CANCELLED IN AUSTRALIA

The act "Somewhere in France," a quartet which sailed from San Francisco on the same steamer with the Annette Kellerman troupe, after arriving in Australia, did not open. It is said that the act was cancelled and returned to San Francisco on June 21st on the S. S. *Ventura*.

### GILBERT STARTS ON FIRST FILM

The Al. Gilbert Film Productions, Inc., will start work on their first production, "Out of the Shadow," on July 11. The story is by Thomas F. Fallon.

# VAUDEVILLE

## PALACE

Gordon's Circus, an animal act with trained dogs, ponies and a monkey, proved a good opener, the monkey "ringmaster," getting laughs, and the dog, somersaulting on a wagon drawn around the ring, hands.

Scanlon, Denno Brothers and Scanlon were a punch hit in the second spot and registered strongly with their singing, dancing and the male impersonation; we have reveiwed the act several time. Made an unqualified hit, deservedly so, and took an encore.

Franklyn and Charles, assisted by Ernestine Caru, were as big a hit as upon their previous visit, at which time we reviewed the act in detail. The singing of Miss Caru shows improvement, especially noticeable in the published number sung. The burlesque Apache dance was funnier than ever and the acrobatic feats at the end of the act registered strongly, particularly the hand-to-hand lift from the floor, from a back-bend over a chair.

Brown and O'Donnell let the tempo down somewhat by doing too long an act, the show starting to drag from this point and never recovering until the appearance of Eddie Ross.

Arman Kaliz and Co. closed the first half in "Temptation" and from the way the stage crew mishandled the act, it must have been a "temptation" for Kaliz to lose his temper; we will have to give him credit, however, for his imperturbable manner and the way he put the pretentious dance phantasmagoria over to a hit despite the difficulties.

The act is too long for vaudeville, running, when reviewed, nearly forty-five minutes and although well staged and beautifully costumed, would be speeded up considerably and a bigger hit, if ten minutes, at least, could be cut.

Beside the annoyance of one of the drops being caught which held up the setting of subsequent scenes and detracted from the work of those who were trying to do their best, the girl doing "Passion" while dancing, stumbled over the rocks and fell, another girl knocked down a bottle from a table, shadows were seen through the curtains which were not masked nor well hung, and the shoulder strap of the girl doing the Egyptian dance, broke and showed considerable more of the anatomy on one side than is usually exhibited publicly.

Arman, in a speech thanked the audience for their leniency and apologized for the series of mishaps.

Blossom Seeley, assisted by Bennie Fields, Sam Miller and Harry Stover, presented an act of Jazz and "Blues." Many published numbers were used but Miss Seeley did not seem to get over as well as usual—it may have been the heat, and again it may have been that her routine is not as good as formerly. At any rate there was not much spontaneity to the applause. There is considerable talk in the act which means nothing, simply drags out the offering which runs too long, and does not make for the best returns.

Solly Ward and Co. presented "Babies," which is essentially the same as upon his previous visit with the exception of the finish, which has been altered to advantage. This act also runs long, making the third long act in succession, which slowed up the bill.

"Blackface" Eddie Ross and His African Harp, who upon his initial appearance at this house, not so long ago, stopped the show "cold" in the number two spot, the hardest position on the bill, held the next to closing spot, and let it be said to his credit, held it well.

Ross had to follow the three slow acts and it was slightly after five p. m. when he went on, but he hit them hard for laughs and drew enough legitimate and spontaneous applause to taken an encore.

George and May La Fevre, in a sumptuously mounted dance offering, closed the bill. H. W. M.

# VAUDEVILLE REVIEWS

## RIVERSIDE

A rather dull show this week; dull because there is very little talk and dull because some of the acts on the bill did not go over as well as they should. However, in this torrid weather one must always take into account the fact that audiences at Monday—or Tuesday in this case—matinees are small and sometimes unreceptive.

Hazel Moran did several difficult and clever tricks with the lariat, but the almost total absence of vocal entertainment made her turn a hard one to put over. If she injected a few remarks at opportune moments—remarks with more vim than those she handed the audience during her last trick—the act should go over.

Jack Hanley following with his nut juggling turn received a goodly number of laughs and a fair hand at the close of the turn. Some of his stunts are good and might get the applause even if the nut comedy were eliminated. But the best part of the turn, that which is and should be the feature of the act, is the comedy.

Lou Reed and Al Tucker, trick comedians of the violin, have a good act that should score on any bill. Their appearance is good and their playing of their violins in unusual and difficult positions has merit as well as novelty. They do not attempt too much vocal comedy and, though comic remarks in the act are sparse, they were well and opportunely placed.

William and Gordon Dooley, in the fourth spot, brought the first full-hearted laughs of the show. Though the writer has seen the Apache done seriously or in burlesque at perhaps every other show he has attended, the Dooley burlesque met a hearty response in a jaded appetite. Their work is at all times of high calibre, but that of their assistants, the Morin Sisters, is not so consistent.

Frank Wilcox & Co., closing the first half, have a farce which depends too much upon attitudes for its points. The plot is thin, the action slow, the denouements poorly executed, and the curtain scene too abrupt for complete consumption. It went well, however, indicating that the audience was pleased with it.

Molly McIntyre and B. C. Hilliam, in the first spot of the second half, vied with the Dooleys for the applause honors of the show. The act is mostly Molly, whose sweet singing and demurely simple attitudes draw an even sweltering audience. Her opening Scotch song with appropriate costume is followed by a duet with Molly in Dutch costume. Mr. Hilliam holds up his part—though it is a meagre one—in the act and lends able assistance in the duets. They close with a duet, made up of variations on the subject of one Eleanor.

An excellent farce on acrobatic acts is that in which William and Joe Mandel appear under the title "An Unusual Occurrence." When last the writer saw them the turn was billed William Mandel and Company, and at that show it went over for a big hit though it played a poor spot. At this performance much of their most humorous and most farcical business drew very little or no laughter at all. However, at the evening audiences, with larger and cooler audiences, it should go over for as big a hit as it did on the other occasion.

Nati Bilbainita closed the show with piquant and interesting Spanish dances. The setting for her act is colorful though simple and her costumes charmingly Spanish. She attempts no acrobatics, but confines her repertoire to character and dramatic dances. J. G.

## NEW BRIGHTON

The attendance on Tuesday afternoon, due to the sudden coolness in the weather, was probably the biggest matinee they've had here this season.

Instead of starting the bill right off with the first act as heretofore, the news reel is being flashed as an opener this week and Laura and Billy Dreyer follow it. The two do a dance offering of fair merit. Billy does a fairly good sand dance, and also some good eccentric work. Laura features kicking in her solo work. Ability and personality the two seem to have, but the act itself misses out when it comes to delivering a punch.

William Ebbs left them buzzing, after the surprise finish to his supposed ventriloquial offering, in which a midget plays the part of the dummy. The talk has some fairly good laughs, but the entire act is put over with the finish. They could work it up even better than they do, for at times during the act the actions of the midget, from a side view, almost give away the surprise.

William Sully and Genevieve Houghton have put something new into their billing, consisting of a four-line verse, to the effect, "Of wordly goods naked, but rich in youth, with hearts linked in a romance, of laughter and truth." This might be considered a prologue, and others might call it other things. However, it's a novel idea, though somewhat doubtful for a vaudeville audience, and only time can test its worth. The pair are "Rich in Youth" and possess that appealing personality that goes with it. Their ability is very pleasing and their act very clever.

Jimmy Lucas has discarded the bughouse sign, the warden, and even "the Magic Transformation Rose." He is now working with a "Vampire," billed as Francene, and who looks especially pretty in one particular black frock, in which she does a dance bit. Lucas seems to be a great favorite out here, for they wanted him to stay in view much longer than he did. The "Yiddish" bit, however, may be good for some houses in New York, such as this one, and the Royal, Jefferson and Alhambra, but its value in other houses as an asset is doubtful, though it must be said that Lucas handles it in diplomatic manner.

Harland Dixon and the London Palace Girls closed the first half. Dixon scoring solidly with his dancing. The girls, whom we though were supposed to be sixteen in number, had fifteen present when reviewed. Their work stamps them as the best drilled ensemble bunch on the stage today. Dixon did a number in Chinese costume when the writer last saw the act, and the costume was missing when reviewed, although it is possible that he did the same dance in street clothes.

Ruth Roye, in a new gown of old rose, with stockings and slippers to match, started the second half with a bang, each number landing with solid effect.

Val and Ernie Stanton talked. They also sang, slightly, but it could be called singing nevertheless. And also produced their "goesinter" and ukelele as well as Ernie Stanton's jewsharp and harmonica. But the best feature of this act, as we have before remarked, is the fact that throughout their routine the boys do a clean, unsuggestive act, and it is as good as any other talking act in the business for producing laughter. Their manner of mixing words and phrases is inimitable, which is another asset in their favor, for they are the only act of their kind.

The Amaranth Sisters and Company closed the show. The girls did a dance routine, and the "company," consisting of two men in colonial costumes and wigs, filled in between numbers with well-executed gymnast work. G. J. H.

## ROYAL

Thelma De Rono Company opened the bill with some flying feats on the trapeze, and other acrobatic stunts. Despite the humidity, Miss De Rono kept moving all the time. The "company" was an elderly woman who assisted from the stage.

Maxie, colored dancer, in "Twisted and Tangled," danced some unusually good steps, telling a story now and then while he got his breath. Retired to a strong hand but the heat was too much for encores.

Lovenberg Sisters and Sime Neary have a sort of Western revue, in which they introduce a few novelties in that line. Mr. Neary sang while the girls danced their first number. He sang, "Hy Yo," next, the girls, finishing the number, dancing in abbreviated, green and gold oriental costumes. He danced during the next interlude, and was followed by the girls coming on in dainty canary yellow costumes, and parasols. They did some clever clog dancing, and Mr. Neary arrived at the close putting on some western togs with his back to the audience, and singing in a good falsetto voice. The girls went through the motions of singing and the audience didn't get wise until Neary turned towards them. He did several good stunts with the lariot.

Early Hampton and Dorothy Blake, in "Beaucoup Nuisance," went through their clever dialogue. They also sang two songs which went over well, though voices are lacking on both sides. The dialogue, however, was snappy and clever, being more or less on the sarcastic order, and is good for laughs.

Millicent Mower, in a vocal fantasy, "Spirit of Melody," revealed a coloratura soprano voice, that is not often heard in vaudeville. Miss Mower, who has a sort of school girl presence, opened with an operatic selection that gave her ample opportunity to show how well her voice was cultivated and her remarkable control over it. Her second piece was "The Last Rose of Summer," which she sang with the same consummate skill, and sweetness of the first.

Frank Van Hoven the "Dippy Mad Magician," opened with a few magical stunts, maintaining a comely chatter while performing. Some of his tricks are a burlesque of the magicians art, and after the opening tricks occupies his time in being strictly foolish. Going down into the orchestra in search of a ladies' handkerchief, he returns to the stage, places it in a paper bag and is back in the aisle again searching for a few boys to help in the trick. He brings three boys up on the stage with him and for the next six or seven minutes a regular sort of bedlam reigns. The three boys are given many conflicting orders, their arms are filled with different objects from a piece of ice down. After the boys are scurrying here and there, spilling water and breaking dishes all over the stage, Hoven fires a few shots and pulls a few other stunts, one of the boys beating up the aisle.

The Courtney Sisters, Fay and Florence, accompanied by a string quintette, sang a series of songs, mostly of the coon-shouting type for which Fay Courtney's voice is well fitted. The quintette filled in the intervals between duets, which the girls sang, clad in becoming gowns. They closed singing, "I Found a Rose in the Devil's Garden," one of the girls singing near the piano, while the other, representing the "Rose," sat in a chair smoking a cigarette and taking some alleged liquor. They end the song as a duet, to a good hand.

Ned Norworth, the "Nuttiest Nut," assisted by Evelyn Wells and an unbilled young man, lived up to his billing appellation. The act is in "one" with two pianos, one of which is played later by Norworth. He does considerable clowning, with a little hokum in between. It is full of action, and is not so bad on that account.

Burns Brothers closed the bill with their strong man and acrobatic stunts.

M. H. S.

# VAUDEVILLE

## EIGHTY-FIRST STREET

Herbert and Dare opened the bill with their act of athletic stunts which were done gracefully and well. There was no stalling and the act is one of the best of its kind we've seen in some time.

Harry and Grace Ellsworth offered a miniature revue by themselves. Opening with a duet, they followed with several dancing and singing numbers that went over well. Miss Ellsworth sang, and her dances were graceful and clever. Mr. Ellsworth's dancing was above the ordinary. The closing number, Miss Ellsworth wearing a sort of Tod Qualters costume minus a back, as was her other dress of blue silk, and her partner, in evening dress, was very neat and won for them several bows, the girl modestly failing to take advantage of some of them.

Eddie Buzzell and Peggy Parker in a "Will and a Way" have an entertaining skit, which has among other things a suggestion of a plot. The act is in "one," in front of a drop depicting the front door of a house, occupied by Miss Parker, who is a widow for the time being. Mr. Buzzell is working in a law office and comes to read the will of her late husband. Her husband leaves everything to a hospital. Later he returns with a new will which he reads beforehand, which bequeaths the estate to the widow. Before giving her the will he gets her promise to marry him. They join hands in front of a small phonograph and the record takes the place of a minister, asking the proper questions, etc., and performing the ceremony. The dialogue throughout the act is bright and clever, the singing good, as were Miss Parker's dancing and gowns.

Claude Anderson and Leona Yvel in "Trying to Please" do a series of dances and stunts on roller skates, some of the stunts proving to be thrillers. They open with a duet on the prologue order, which they follow with a graceful dance. They each do a single that is followed by Mr. Anderson doing a spread eagle holding the girl by one of her feet and a rope that was stretched from one of her hands. After a burlesque on an Apache dance, they close doing another whirling stunt, the man holding the girl by one of her hands and feet, lowering her almost to the floor and raising her up again as he swung her around with unusual momentum.

Lydia Barry, in a repertoire of songs and "lyrical raconteuse," opened with a song explaining that she had a nightmare, and would give an impression of some of the vaudeville acts she saw in the said nightmare. Miss Barry's impersonations and travesties on different acts were numerous and exceedingly clever. She kept up a running fire of snappy monologue, which sometimes was a trifle risque, though just enough to add spice to the performance. She gave some laughable versions of light and heavy actors, from the willowy Ziegfeld girl, to the dramatic sketch, all of which is comical, breezy and more than clever. She closed with the song she wrote for her father, the late William Barry, of an old time vaudeville team. Miss Barry is a comedienne far above the average, and has a winning personality.

Abounding in talent, clean, sparkling and entertaining is "Rolfe's Revue," presented by C. B. Maddock. The revue takes place on the veranda of a Florida mansion, some of the performers lounging, while others played, and vice-versa. With a cast of ten, all capable of doing something and doing it well, the revue does not depend on a leg show for effect, as many revues are doing. Solos and duets by good soprano and tenor, unusual brass music, clever dancing, especially by the supple Jean Berkeley, who has no trouble resting the sole of her slipper on the crown of her head. Mr. Chas. Edwards is billed as one of the world's foremost cornetists and lives up to it. The ensemble closing with all hands doing their specialty was a good wind-up to an extraordinary revue. M. H. S.

# SHOW REVIEWS

## AMERICAN

Adams and Chase proved a very good act in the opening spot, the dancing registering well and the singing of the man and costume changes of the woman, adding to a snappy offering that would go well in the better houses; see under New Acts.

Berrie and Bonnie, man and woman, hit the second spot strong. See another column for detailed review.

Deszo Retter, a fellow, with a misfit suit, eccentric roue make-up and a proclivity for falling all over the place, did some good tumbling and gymnastic feats finishing with the stunt of wrestling with himself. Louis Wesley did this quite a number of years ago in musical comedy and others have done it since; Retter gets considerable out of it although he went over just fair.

Willie Smith has improved almost one hundred per cent since the reviewer last saw him. He has eliminated all the talk, good boy, and now sings several published numbers selling them much better than formerly. His falsetto singing is still the strongest part of the act and he wisely uses it for the finish but unwisely, after exceptionally good hands and a number of bows, sang "Eli Eli," which let him down considerably. Smith admits in a speech that "'Eli Eli' is not in keeping with the motion picture or vaudeville theatre," but he sang it nevertheless—poor judgment.

Blake's Mules closed the first half with a number of High School tricks after the manner of the "Equine Paradox" show of many years ago. The animals are well trained and go through their paces with snap and technic. One horse crawled on its knees, a trick never before witnessed by the reviewer, which went for a hand.

Corinne Arbuckle in several special, and a couple of published numbers, as well as several changes of costumes, made a decided hit and received considerable approbation of emphasis and spontaneity; see under New Acts.

Charles Mack and Co. in the Irish sketch which we have reviewed several times, followed and got laughs and fair hands at the conclusion. The old "Tad" is impersonated by Mack in a manner that is extremely natural and it is doubtful if he has any superiors in this particular impersonation on the stage today—reminding at times of Tom Ryan of Ryan and Richfield. The act is a trifle too long and could be shortened a few minutes to advantage.

Dody and Berman, two men who talked, and sang, went over in the next to the closing spot, just fair. After the opening conversation, the two sang a medley after which a solo was rendered.

A "wop" number next entitled, "If I Catcha Da Man Dat Teacha My Wife To Do The Shimmy, Look Out." This found favor with those assembled.

Dody and Berman conclude the act with the ventriloquial bit with one of the boys doing the dummy and the other doing both ends of the conversation. This piece of business is generally accredited as belonging to Felix Adler; if Dody and Berman have permission to do it, they do not get as much out of it as the originator, and if they have not, it is undoubtedly a "steal."

Uyeda Japs brought the show, which was above the general average at this house, to a conclusion with a number of Risley feats.

A screen with a large Red Cross in the centre was first juggled with the feet and then a gilded barrell was spun and juggled by the two, single and double, and a dance done on the barrel juggling it, while lying down, to the music of "Yankee Doodle."

Closing the bill, the two did well to a rather empty house on a very hot night.—H. W. M.

## BROADWAY

Mabella Fonda and Co., a clever club juggling act opening with the tossing of illuminated clubs on darkened stage, and displaying technic and speed in the rapid passing of clubs in which Miss Fonda showed considerable ability particularly in the back hand throws and catches, proved a good opening act.

Martini and Siani with piano accordeon and violin opened slowly and displayed nothing out of the ordinary in the single and double numbers played. Siani on the violin had an ordinary tone lacking in volume and an uncertain technic. Act did almost a flop but stole bows and an encore.

Cantwell and Walker were out for twenty minutes and although Johnny Cantwell says "Don't let the act drag, that's my motto," he doesn't carry out the idea very well.

The Oklahoma Four in a snappy dancing act went over strong and made the first real hit of the bill. We have reviewed the act in detail before.

Kranz and White got over well with the act we have previously reviewed. They now use a girl plant in a box and this helps to punch over a couple of additional encores.

The Great Leon and Co. put across a magic act to very good returns. Opening with a double appearance from a Sarcophagus the appearing bowl of water and the disappearing lamp, preceded a large "Sucker Box" illusion in which the girl finally appeared.

The pigeon catch and the dart and ribbon through the body followed and the offering was concluded with "Fire and Water" in which a girl, apparently burned, was discovered in a previously empty, water-filled tank. This went over quite well, hands being received which sent the act over to several curtains and bows. A word should be said for the Egyptian set which was quite good and the very shapely figure displayed by the magician's wife who assisted him in the act which was a decided asset in the concluding illusion, helping the hand considerably at the finish.

Mel Klee with essentially the same act recently reviewed at the Palace, did not start much. Klee is still using some material that should be censored. "We told dirt-stories, we held hands until they perspired, then let go, wiped off and started all over again," and others which we have enumerated several times are still in the act; they are suggestive, unrefined and unesthetic. His continual appeal for a hand does not help to send the act over. "If you'll treat me sweet," repeated a number of times and "I don't care what they say about me, it's you (meaning the audience) and just to prove you're a regular audience and not what the other actors say you are—when I get through this song, make me come out and sing Eli Eli," does not help the hand at the finish but hinders it. Klee in his talk mentioned the Palace theatre as being across the street.

Mary Racko and Partner in an acrobatic act of class and refinement closed the bill. Miss Racko, a splendidly built woman of definite proportions, looked exceedingly well in gray silk tights and gray bodice of satin ornamented with rose brocade. Her partner, a man, was similarly attired. A number of hand-to-hand and other gymnastic feats were done, the woman being the understander and handling her partner, not a light weight by any means, in a manner that would have done credit to many men, with an ease, a technic, grace and finish that were superior. Act is worthy of the big time and could hold the opening spot nicely. H. W. M.

# NEW ACTS

(Continued on Page 12)

## HALL AND DEXTER

**Theatre**—*American.*
**Style**—*Singing and dancing.*
**Time**—*Twelve minutes.*
**Setting**—*"One."*

Fellow and girl embracing youth, vitality, pep, speed, life and imbued with a wealth of personality, which together with the plus talent they possess, should put the act on the big time.

In the opinion of the writer, the opening is faulty, the fellow introducing his partner, who made her appearance in a short dress of white with silver metallic cloth bodice, and pink shoes and stockings. After a short introductory speech, the girl made an exit and the fellow then played a saxophone, first playing jazz and then producing some good tones and making a hit with a rendition of "The Sunshine of Your Smile."

The girl's re-entrance was in overalls and cap to "burglar" music; she was joined by the young fellow and the two put over a burglar number entitled "We Do Ze Dirty Work," which brought a hand.

An "essence" by the man was neat and brought a hand, after which he did an excellent Charlie Chaplin imitation, one of the best the writer has ever seen. This may, in the opinion of some, be *passe*, but as presented, drew laughs and was a hit.

The girl, dressed in an artistic gown of two shades of brown beads over a foundation of brown, the beads being arranged in rectangular fashion as diamond shaped points, sang "Sweetie Mine," after which the man played the trombone quite well, playing both straight and jazz.

Another change by the girl to a very effective short costume of solid fish scales and orange showed her off to good advantage as both, playing saxophones, rendered "Alexander's Ragtime Band" in fast tempo to a decided and emphatic hit, stopping the show "cold" and forcing them to come back for many bows to as spontaneous and decided applause as the reviewer has ever heard on the American roof.

Some time after the lights were flashed for the next turn the two were forced to come back again, even after the man had signalled the girl to stay off. When taking the last bow, the fellow said "She's full of pep," and we agree with him.

The act would be able to hold down a spot on the big time nicely and would be a hit at the Palace. H. W. M.

## FRANK J. SYDNEY AND CO.

**Theatre**—*Proctor's 23d Street.*
**Time**—*Eight minutes.*
**Style**—*Novelty.*
**Setting**—*"Three."*

Man and woman and a dog, the man doing the bulk of the work, which consists of jumps over chairs and tables.

The woman did no feats but handed the man various props and helped to dress the stage.

The dog's contribution consisted of sitting on a table on its haunches and whining and barking while the man played a few strains on a mandolin.

Some good jumps and somersaults were accomplished by Sydney and for a finish he did very rapid rope jumping while seated on a bicycle, the woman turning the rope.

Went over well at the conclusion and is a good novelty opener for the medium houses. H. W. M.

# VAUDEVILLE

## JEFFERSON

**(Last Half)**

An unusually good bill for this house. Due to the Summer Festival Week, the dance contest and the two fight tickets given away, the theatre was jammed. June and Irene Melva opened an excellent first half with their performance on their xylophone and a novel instrument that might have been the bells but were made of different half pint and quart bottles.

Chas. D. Keating as Huckleberry Finn, and James McClay as Tom Sawyer, successfully portrayed those two characters and sang some songs to the best hands we ever heard in this house. After some dialogue they sang a duet, McClay in a falsetto and Keating in a good tenor voice. Later Keating sang "I'm Climbing Mountains," and after Tom Sawyer goes to church Keating sang "Was There Ever a Pal Like You," sitting in front of the footlights. When Huck hears the church bells ringing he debates with himself as to whether he should go fishing or heed the bells. In a place drop depicting a choir They sing "The Rosary" and close with another good scene. The act is a knockout.

Dalton and Craig, in "Aladdin's Lamp," gave a little revue by themselves as an opener, a burlesque on an old time melodrama, and an impersonation of an old fashioned girl, by Miss Craig. They close with Miss Craig as a bride wearing futuristic costume, which was preceded by a dance by Dalton.

Hampton and Blake in "Beaucoup Nuisance," have a clever and snappy dialogue. The girl has a pleasing personality and the man keeps up a running fire of witty stuff.

William Black and his Six Eccentric Artists are a tumbling and acrobatic aggregation of the better sort. When the deck is cleared for action the act moved swiftly enough and their stunts were difficult and well done.

Mabel Sherman, the "Love Girl," with Lucille Jarrott at the piano, sang several songs in good voice, to a good hand. One of her selections was from "Madame Butterfly" and the others with one exception were of the semi-classical order.

Meredith and Snoozer, the latter an "Intellectual Bulldog," gave an exhibition of canine intelligence. The dog did not specialize on tricks but did different things at his master's bidding, with almost human understanding. Two cats are also in the act, and a girl helps toward the end of the performance.

Duffey and Mann in "Via Telephone," open with a telephone conversation between traveling salesmen who sell lingerie and a flapper. They meet later, and there follows a song or two, a flirtation, etc., during which he presents her with several bits of feminine silks.

Watson and Cohen as "Slitkin and Slotkin were a pair of Hebrew comedians that went over well. Their comedy dialogue was good for many laughs.

The Sensational Valentines closed the show doing their acrobatic feats and "The Optical Loop-the-Loop." M. H. S.

## AMERICAN

**(Last Half)**

A much better bill than generally obtains at this house was opened by the Arnoldos, man and girl in balancing feats on chairs, on bottles and tables. The turn is evidently a foreign one; it went over well.

The Correll Sisters opened with a song in which they say they are out of the ordinary, after which one changes to short and quite low dress of flounced orange and pink tights, sings "I'm Simply Wild About Dancing" and does a Jazz dance that went over. The other girl in dress of blue sang "Did You Ever—I'll Bet You Did" to a hand, after which the two did a published number double and went over nicely at the finish.

Alvin and Kenny, a ring act, one working straight and the other doing comedy, made a hit; outstanding feats being the hand-stand to the shoulders of the partner from a ring swing and the blindfold "cut-offs."

Green and Myra stopped the show in the next spot, the girl looking well and putting over "blues" in a neat fashion and the man registering with his violin playing. The girl has decided personality and a pleasing smile. Took several bows to strenuous applause and were forced to return after the lights had been flashed for the next turn.

The Crescent Comedy Four in a school act registered well with their singing and held down the spot closing the first half, well. "Why Don't You Answer Me," received spontaneous and decided applause. Octavio opened the second half to a decided hit; see under New Acts.

Andy and Louise Barlow hit them strong with singing and dancing; they have been reviewed in detail recently.

Hall and Dexter were the second act to stop the show and stop it good—and plenty. In fact they were a "riot"; see New Acts.

The Three Kundlers, a man and two young fellows, proved a good closing turn with gymnastics and tight wire walking. H. W. M.

## COLISEUM

**(Last Half)**

The rain on Thursday afternoon seemed to be about the best tonic that the theatre could get to improve business. After looking at the size of the audience at this performance, it appeared as though it was the mid-Winter season, when this house is generally packed at every performance. At any rate, in comparison to the way the attendance has been of late, it was remarkably good. Which goes to show that most of the reported "bad conditions" in theatres, have been mainly due to the weather.

Not only was the size of the audience good, but it was an appreciative one, and for an opening act, Elly went off to exceptionally good applause. This was also largely due to the fact that she does an exceptionally good opening act which consists of juggling and balancing stunts. The closing one, in which she climbed up and down a ladder, balancing a sofa on her forehead, made a dandy finish.

Healy and Cross were also accorded a good reception for their routine of songs. The boys look neat, and deliver their numbers well. The tenor might take it a little more easy on his high notes, for his voice seems forced in the upper register. They use published numbers for the major portion of their act, and at close sing some old ones, in a medley arrangement.

Harry Hayden and Company offered a comedy sketch that was effective more because of the excellent manner in which it was done by Hayden, than anything else, although it is a cleverly written offering. The plot is around a young man who has allowed his girl to become too sure of him, with the result that she runs all over him and does all things to annoy him. A "male vamp," who has fascinated her for a while, advises him as to what treatment to use to hold her love. He attempts to follow out the advice, and while he balls it up, it is effective. The supporting company is fairly good. The one playing the part of the sweetheart could improve her work by using a little more life in the reading of her lines.

Ben Smith is now using a special drop depicting the interior of a sleeping car, where he talks about all the people sleeping, and also sings a few numbers. Smith has much better material now than he had when the writer last saw him about a year ago or more.

Miller and Mack did their familiar hokum routine and went over well. This more because of their dance work, which is very good, than any other part of the act.

The Oklahoma Four, consisting of two girls and two men, sang and danced. The singing is the best feature of the act, the dance work being fair. They closed the show. G. J. H.

## CITY

**(Last Half)**

The Ardell Brothers, whom we "caught" recently, opened the bill with a ring act and went over well.

Evelyn Cunningham sang a number of songs in a "baby" soubrette voice and manner, using numbers that ran to the "blue." She marks the points strongly which change the tempo of the song as well as slows up the act. Her performance will be further reviewed in another department.

Kane and Chidlow we reviewed last week at the American; they went over fairly well in the next spot, the hit of the act being Chidlow's vocal solo.

Jane O'Rourke and Company next presented an act in which a district attorney pleads with a judge who has sentenced an Italian for a misuse of the mails, to give the man another chance. The attorney explains that the fellow has a wife and children and says they will not be able to support themselves without the husband. The judge remains adamant despite the attorney's plea of mitigating circumstances, and the attorney brings in the Italian wife, played by Miss O'Rourke.

The judge finally agrees to change the six months sentence to three, and says the woman can "manage," but will not let the prisoner go altogether. During the judge's temporary absence, the attorney induces the Italian woman to agree to "manage," enter a life of shame, and when the judge returns and learns what has taken place, he finds that justice that is not "tempered with mercy" is poor justice, and orders the prisoner to be brought before him the next day for a re-sentence.

The act went over well at the supper show when reviewed.

Grace Cameron and Duke Rogers who will be reviewed in detail in another column, have an act that is marked in the first part with several vulgarisms that should be eliminated.

Cliff Nazarro and the Darling Sisters have been reviewed before. They went over well with singing and dancing and were followed by Frank Terry with his "Mister Booze" act that we reviewed in detail at the American not long ago.

The Four Nightons in poses of marble statuary closed a better bill than usual at this house. H. W. M.

## PROCTOR'S FIFTH AVE.

**(Last Half)**

Harrah and Rubini opened the show with a combination talking, accordeon playing and skating turn. Harrah is the skater and does a number of clever bits. Miss Rubini, the musician plays well, in fact her bit in the act is about the strongest part of it.

Baroness de Tornoff is billed as "Europe's Favorite Entertainer" or something to that effect. She sang a number of pleasing selections which went over well at the finish.

"Anabelle," which followed, a clever revue, started out slowly but picked up speed rapidly and scored strongly. It has the makings of a good piece and with some slight revision, especially in the first half, will be strong enough to feature on any bill.

Fred Hughes followed in the fourth spot with a routine of songs, assisted by Raymond Zaher at the piano. Hughes tells the audience that he makes records for one of the phonograph companies and proceeds at the end of the act to sing some of his latest.

Harry and Anna Seymour brought, in the next spot, the first good laughs of the show. Harry's dancing was good, but the outstanding feature of the turn is the work done by Anna. Everything she does draws laughs and it was her work that finally sent the turn over for a big hand. Her "elocution" bit was the funniest thing in the act, but her imitations of Grace La Rue and Lenore Ulric also were meritorious.

Marshall Montgomery, in his latest act, offers a relief from the ordinary run of ventriloquist turns. He has Edna Courtney, a comely young lady, for assistant; and her presence lends lustre to a variety of turn that usually lacks it. The work itself is much the same as he has been doing for years except that the turn is now set as at an afternoon tea.

Kane and Herman presented the same act that they have been doing for some time although it failed to go over as well at this house as at many others. One or two new bits of business have been introduced and while they add nothing to the artistic value of the offering they received considerable applause.

Josie Rooney and Sammy Weston closed the show with a singing and dancing turn. They make a good team and while the work of neither is sensational they work well together and make an attractive couple. Their accompanist, a good performer, adds considerable to the value of the act. J. G.

## REGENT

**(Last Half)**

With a novel idea for an opening, the Mabel Fonda Trio should have gone over to a good hand even though it offers, aside from the opening aforementioned, nothing different from the many juggling turns that open and close shows at vaudeville houses. But their work was marred last Thursday night by many slips and fumbles that dissipated whatever strong impression they may have created at the start. The act opens with the stage dark. To the audience are visible three sets of lights juggled by persons whose forms only are visible. When this trick is finished, the lights are thrown on and the trio make their reappearance to do the rest of their turn. Mabel Fonda is by far the best of the three.

The McCarthy Sisters, billed as "the personality sisters," follow with a kid turn, done throughout in such low voice that it is doubtful if they were audible even in the middle of the house. Their singing was sweet and pleasant but should have been louder. However, they got a fair hand, evidently from those who heard them.

"Soaked," the turn done by Paul Decker and Company, has the germ of a good idea but is full of sentimental twaddle that obscures the merits of the act for level-headed grownups. A curious thing about the billing of this act—and this is noticeable in many other acts—is that the unbilled "and company" is a fine performer yet her identity is a mystery.

The much talked of Jean Sothern followed in the next spot with three characterizations that were very well done and that put her over for a fine hand. Jean Sothern showed herself to be a good entertainer. She opens her act well with a tough kid bit and follows that with a Dutch kid, both well rendered. Then she gives an impersonation of a female auditor watching her and closes strongly with a rag and dance.

"Listen Archie," the Lane and Hendricks vehicle, has many funny spots and went over well.

The final spot on the bill showed one of the best acts that has been seen here in weeks. Jack Waldron and Thelma Carleton are both excellent dancers and they presented a routine that was really excellent. In spite of the intense heat which affected both they worked finely and scored a big applause hit. J. G.

## AUDUBON

**(Last Half)**

Attendance was very good on Thursday evening, in fact, better than it has been in quite some time. The weather explained it.

Albert Donnelly followed the overture, which consisted of the score by Victor Herbert, from "Naughty Marietta." Donnelly is still doing the same shadowgraph routine, and mainly because he hasn't been seen much in New York lately, and also because such acts have been very few in number during the past few years, served as an excellent novelty.

Van and Weber are a youthful appearing team, the girl being very pretty, and who has lots of personality, but who loses out when she starts to sing, for her voice is weak. Half the time she couldn't be understood. The man also looks neat, and sticks to dancing all through the act, which he does well. The girl also dances nicely. The act is badly in need of something with a punch. It is neat, at present, but every number is too much on the style of the one preceding. What they need is something that has more life to it than any of their present numbers.

Dunham and Williams did the same act which they did the preceding week at the Broadway, and which they have been doing for some time. The two are good on the singing, but can bolster up their talk. It might pay these two to do an act in blackface and tan, for they have the vocal intonation and delivery that would be characteristic of such an act.

Hubert Kinney and Company, the "co." being a blonde miss, and a pianist, went very nicely. Kinney features some wonderful kicking in a solo number, and is very graceful in all his work. The girl is pretty, and works effectively in a toe number. The entire act is pretty from start to finish, routined well, and delivered with good ability.

Shaw and Morris are doing the "Mosquito Trust" act which is one of those things that is so ridiculously nonsensical that it is funny. The two also sing in good voices. The talk centers about the idea of one to make a corner of all the mosquitoes in the world, keep them on a farm, and make everybody in the world pay ten cents a month to keep them off.

Lucy Gillette and Company closed, doing a very effective routine of juggling and balancing work. G. J. H.

## PROCTOR'S 23rd ST.

**(Last Half)**

"The Dancers"—One man, two girls, and a female impersonator did several varieties of dancing opening with Hungarian and concluding with Egyptian. The act is not smooth and needs rehearsing, one of the girls slipped twice and forgot what to do once.

Clare Carroll offered an act of singing and stories that went over well; for detailed review see New Acts.

Johnson, Baker and Johnson whom we have reviewed frequently made a hit with their club juggling and hat throwing as well as getting good laughs with the comedy.

Foley and La Tour, fellow and girl, the man in Tuxedo, the girl in changes of costume sang several numbers before a special drop and were a hit. The girl has personality of the positive order and displayed a good figure in the Alice-blue gown as she, in conjunction with the man, did a dance that was light and airy. "If You'll Be My Lolly, I'll Be Your Pop," has a corking good lyric that brought laughs and a hand, and was well delivered by the man. A published Chinese number, the girl in appropriate costume, was interspersed with some good "dope" talk and worked up well with a dance for the finish.

King and Irwin with an interior drop in "One" representing a lawyer's office, have a line of talk that brought laughs. One works in mulatto makeup and the other in black face and later doubles a good "wench," a character rarely seen in these days. The lawyer has a good baritone of considerable range and sang "Goodbye, Paradise, Goodbye" to a decided hit, being forced to take an encore, a good high note being sung at the finish. The electric light earrings worn by the "wench" at the conclusion helped to send them over strong.

By the style, methods, material and manner of work, the two have undoubtedly been associated with minstrel shows for some time.

Roland Travers with magic and illusions closed the show. It has been some time since Travers first set aflame his dress coat with a fire-bowl while showing the act to Arthur Fabish, and he has made good use of the time for he now has a very superior turn, doing a number of productions including an improved fire-bowl. The ladder disappearance, a variation on "Kellar's "Out of Sight" works rather slowly and could be improved. H. W. M.

# VAUDEVILLE

## FERN ROGERS & CO.

**Theatre**—*Proctor's 23d Street.*
**Style**—*Singing.*
**Time**—*Seventeen minutes.*
**Setting**—*"One."*

Assisted by a tall bespectacled pianist wearing tortoise shell rimmed glasses, Miss Rogers, who was formerly with the Harry Carroll revue, made her appearance in a peach colored satin dress ornamented here and there with blue ribbon rosebuds. The waist was of a different shade than the skirt and presented an odd appearance.

"I'll Get You Some Day" was the first number sung, which produced negative applause results followed by "I'll Be Your Rainbow."

A red satin Japanese kimono was worn for "I'm a Wise Little Maid from Nagasaki in Japan," incorporated in which was a part of "Butterfly." The number was the best of those offered by Miss Rogers. This was followed by some playing on the piano.

In a mother hubbard bonnet and a slip, Miss Rogers then sang a number written around James Whitcombe Riley's "Poor Orphant Annie," entitled "Poor Little Orphan Annie Is a Rich Little Orphan Now," which sounded very Harry "Carrollonian." The lyric is clever although inclined to the "blue."

After the removal of the slip, Miss Rogers in a gown of smoked gray net over satin foundation sang "For You," which went over fair.

Blending the rouge used on her cheeks so that the definite line of demarkation could not be seen from the front and toning down the amount used on the high cheekbones, which are prominent anyway, would add greatly to Miss Roger's facial appearance. The dressing could be considerably improved, especially the first. H. W. M.

## CLARE CARROLL

**Theatre**—*Proctor's 23rd Street.*
**Time**—*Twelve Minutes.*
**Style**—*Comedienne.*
**Setting**—*"One."*

Clare Carroll in a low-cut gown of blue brocaded metallic cloth of the iridescent gold variety, and wearing strings of black jet beads, black slippers and stockings, with her blonde hair nicely arranged, opened with an introductory song after which she sang a jazz number. During the rendition of this song, the orchestra played entirely too loud, but Miss Carroll giving an impression of a cross between Dolly Kay and Margaret Young, with a little Artie Hall thrown in for good measure, put the song over.

"What Is There About the Men That Makes the Women Fall," went over fairly well after which Miss Carroll, wearing a gown of black jet and crimson spangles over a black satin foundation, told stories of the coon and Jewish variety and put them over for laughs and a hand, her diction and intonation being good. An Irish number which is not new let her down somewhat, and if used should be routined further up in the act and a stronger closing number utilized.

Miss Carroll has a "swingy" way of taking bows, full of "pep," that sent her over for an encore, a recitation being delivered entitled, "The Kid Me Mother Tinks I Am." The latter was done in a good, pleasant speaking voice with well modulated tones, and sold nicely.

Miss Carroll's most noticeable defect in makeup is her eyes, which with the long lines drawn from the external canthus, and the shading affected, make them look like mere slits from the front, taking away almost all the expression.

A little attention to the detail mentioned, with a stronger closing number, and a toning down of the orchestra, would fit Miss Carroll nicely for the better houses. H. W. M.

# NEW ACTS AND REAPPEARANCES

## LILLIAN FITZGERALD

**Theatre**—*Proctor's Fifth Avenue.*
**Time**—*Eleven minutes.*
**Style**—*Singing.*
**Setting**—*"One."*

Assisted by a pianist, Lillian Fitzgerald made her appearance in a dress of jet and black.

"Why do the boys run after me," made us think, why, indeed, for it was a very poor effort.

"Ma, He's Kissing Me," "Ma Mere," a Frenchy number, was followed by an announced Irish "comeallye," Miss Fitzgerald saying prior to its rendition: "Oh, for a strong cup of tay,—the color of yer neck," probably a subtle way of acquainting the esthetic ones in the audience that it was not *green* tea meant.

Some talk in a foreign language followed which did not get a laugh or any recognition whatsoever from those present, followed by burlesque singing of announced opera, in which Miss Fitzgerald sang in loud shrieking and piercing tones.

The pianist said it was "terrible," and we thoroughly agree with him, figuratively and literally.

An imitation of the noises a cat makes was done for a finish, Miss Fitzgerald holding and wagging up and down a cerise ostrich feather. H. W. M.

## BOBBY JARVIS AND CO.

**Theatre**—*Regent.*
**Time**—*Sixteen minutes.*
**Style**—*"Maid To Love."*
**Setting**—*In Two (special).*

With a musical comedy title, "Maid to Love," three pretty girls, and an attractive setting, Bobby Jarvis has almost all the requisites of a successful big time act, but overlooked such trifling details as good material, and ability, not only in himself, but in his company.

Not that he and his company haven't any ability. They have. But the girls, in particular seem over anxious to show their ability, with the result that they pose too much, and seem amateurish in their work. This is especially true of the two girls who work together in some bits.

The scene is laid in a shoe-shop, which is owned by one of the girls. The other two are supposed to be her friends. The talk all through the act is weak, the dances only fair, and the singing ordinary. The same two girls we referred to before, were handed bouquets over the lights following one of their numbers. This was in poor taste, as it was in the middle of the act.

Jarvis does the best number of the act in an acrobatic dance at the finish.

With the material offered, the cast doing it, the act could serve for a flash on the small time. G. J. H.

## LES CARITOS & CO.

**Theatre**—*Harlem Opera House.*
**Time**—*Fourteen minutes.*
**Style**—*Spanish dancing.*
**Setting**—*Full stage.*

This is either a South American or Spanish troupe, of which quite a few have been seen in vaudeville recently. Three women start the offering with a song in Spanish, and the rest of the act consists of dance numbers by the women, and one man.

Their dancing is fair, and in comparison with some of the other Spanish dancers who have been seen lately, is just ordinary. They could dress up the act, to make it better than just a small time offering, by using a special setting that would be attractive. G. J. H.

## AL. K. HALL AND CO.

**Theatre**—*Proctor's 23rd St.*
**Style**—*Comedy.*
**Time**—*Twenty-three minutes.*

Philadelphia Dancing Al Hall "from burlesque," How Do I Know? Because I have seen him in the "How Do I Know?" part in which he was very funny and a big hit over the entire circuit.

Hall is a good eccentric, a clever dancer and best of all a comedian who does not have to resort to "blue" or suggestive material to get laughs.

This department of his work alone is worthy of much praise and many a big time comedian would do well to emulate his example.

The act runs twenty-three minutes, which is too long for the material offered, the opening being a money hold-up bit, Hall working with a straight man. There was another bit with two girls, one a blonde the other a brunette.

The straight man flirts with the blonde and gives advice to Hall how to do the trick when the brunette makes her appearance, Hall continually going back to him for advice after several apparent failures. This style has been in vogue for many years and was utilized extensively by the Spencer Brothers and others quite a number of years ago.

Hall did the same eccentric dancing he has done in burlesque for some time and was followed by the straight in dress suit who did a published ballad, the drop being taken up in the meantime and the act going to "Two."

The blonde girl returned showing a decidedly shapely figure in white tights and slippers, and a backless bodice of solid silver spangles with a double side cut-away, in the front over the bust, which was robust.

The short pants worn were of solid spangles and made with the bodice a one-piece garment. Wristlets of solid spangles were worn and a hat of the "Tam" variety of white satin and spangles to match the rest of the costume, the girl presenting a very imposing appearance. She did a dance with Hall who appeared in a dress suit.

This would have been as good a place as any to bring the other two on and finish the act, but the straight returned and sang another number, the act dragging here, being anticlimaxed.

The brunette returned with Hall, both being in eccentric makeup and dress, and the two did a slow burlesque dance that was good and got laughs, but made for a very slow and indefinite finish even though the other two came on for the bows.

If the eccentric dance that was used to close, must remain in, it should be routined further up in the act, the second song sung by the straight eliminated as there would not have to be the stall for the change of costume in that way, and the finish, the more snappy dance before mentioned.

With a rearrangement of the act, a cutting down of the first part conversation in "One," and a more snappy conclusion, the act will fit nicely in the better houses. "How do I Know?"—have reviewed hundreds of others.
H. W. M.

## MACFARLANE HAS HOTEL

George MacFarlane, the baritone, has taken over the management of the Terra Marine Hotel, Huguenot Park, Staten Island, for this season. The music will be furnished by Lester Weil and his orchestra which has been seen at the National Vaudeville Artists Club during the past season.

## ARDATH AND DAE

**Theatre**—*Proctor's 125th Street.*
**Time**—*Fifteen minutes.*
**Style**—*Comedy, dialogue.*
**Setting**—*"One."*

Muriel Dae opens with a few bars being played on the violin, when she is interrupted by Fred Ardath, who enters wearing a straw hat, overcoat over his shoulder, and carrying a red lantern, a couple of paper flowers, an alleged skinful of booze, and a black eye. There follow the usual questions such as may be asked by a wife of a husband, Miss Dae, however, failing to ask them in a way that was convincing. Mr. Ardath did the usual inebriate stuff, explaining the fight in which he was worsted, etc., and ended up with the crying jag stuff. Miss Dae edging him off the stage as he finished up. A mother ballad was sung by Miss Dae, while she lightly ran the bow over the violin. Ardath returns sober, and complains about the quick passing kick of present day booze, and a flirtation begins ending up with him proposing marriage. A duet was sung and the act ends in another flirtation.

Miss Dae holds the stage, as well as the violin, throughout the act. Ardath's "drunk" stuff is good and as the act stands now it is good entertainment.

Miss Dae was rather listless and her failure to play the violin more when she had an opportunity to fill in the interludes was somewhat disappointing, as the audience are expectant, seeing the instrument in front of them all the time.
M. H. S.

## OCTAVIO

**Theatre**—*American.*
**Time**—*Eight minutes.*
**Style**—*Singing.*
**Setting**—*"One."*

At the outset a low and forceful baritone voice was heard off stage singing "Annie Laurie," a girl entering on the last notes and getting a hand.

The girl, facially, looked Romanesque and can undoubtedly trace back her ancestry to Octavia, sister of Augustus, Emperor of Rome, or else why the name!

A low cut dress of green and spangles was worn and "You Can Always Tell An Irish Girl No Matter Where You Go," put over with strong tonal effect.

"For Every Boy Who's on the Level, There's a Girlie on the Square," displayed several registers and quite a range of voice, from a low baritone to a pleasing contralto and a rather high mezzo, Octavio changing with facility from one to the other.

"Those Songs My Mother Used to Sing," was a decided hit especially with the good high notes taken at the finish.

Octavio had them guessing with her vocal acquisition, and heightened the effect by her manner of walking, taking big steps with a masculine swing; at the finish she let her hair fall over her head and swing toward the audience to prove her sex. Took a number of bows to good applause and could hold down a spot in the better houses. H. W. M.

## MARTINI AND SANAI

**Theatre**—*Proctor's 125th Street.*
**Time**—*Twelve minutes.*
**Style**—*Musical.*
**Setting**—*"One."*

They open as a double, one playing the violin and the other an accordeon. The operatic selection they played was a little too long for an opening bit. After this came a solo on the accordeon followed by one on the violin, "Dear Old Pal of Mine," each as a single. They close with a medley of popular tunes. For an encore they played "Home Again Blues."

Both men looked neat in palm beach suits, and played their instruments well.
M. H. S.

# NEW YORK CLIPPER

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## SMALL TOWN SHOWS

The question of what sort of show the small town theatres are entitled to, as put forward by the members of the Central Managers' Association at its convention in Chicago last week, is of immeasurable importance to the theatre. Unfortunately it is a many-sided question and cannot be easily solved.

The managers of theatres on the road that play attractions for one night declare that their bnsiness is being hurt by the inferiority of the shows they book, and assert that they are entitled to see well known Broadway stars in their houses.

The truth of their statement as to the ill effect on business made by Broadway shows with fourth and fifth-rate casts is undeniable, but on the other hand the practical impossibility of sending a show with its original Broadway cast to tour the one and two night stand towns is self-evident.

The high cost of transportation is a vital factor in the show business, and this, coupled with the present high costs of productions and high salaries make it increasingly difficult for producers to make any fair profit on one and two night stand tours.

Undeniably this condition of things can be laid at the door of the motion picture. Before the expansion of the film industry to its present stage, the same towns that now can only play a show for one or two nights played shows for from three days to a week. The public has become educated to the screened drama, and will not support a show for as many performances as it did before.

The only way out of the difficulty, it seems, is for the producers and theatre managers to get together and effect some sort of comprehensive plan whereby each theatre will get a certain number of Number 1 shows each season. Some other plans might be developed if the producers and managers would confer on their mutual problem. There can be no question of the vital importance to both of this question.

### TO DO "POOR MAN'S PUDDING"

"Poor Man's Pudding," a new play by Winchell Smith, will be produced by John Golden on July 25 at Asbury Park.

### THAT "GOAT BUSINESS"

Bushwick Theatre, June 29, '21.

Editor NEW YORK CLIPPER,

Dear Sir:

In reading your last issue, I note that you run a news item, under heading "Goat Gets Actor in Jail." The said "actor" alleges that his name is Sidney Marion, which is not the case. To the best of my knowledge, and belief, there is one Sid Marion in show business, and that is the writer.

You will do me a favor by making a statement in your next publication, that the Sid Marion who was arrested in connection with "that Goat Business" is sailing under an alias, and the real Sid Marion is working with Harry Watson, Jr., at the Bushwick this week, and not dealing in goats in any manner or form—and if he had fifty-five dollars he wouldn't be in show business.

In fact, I might suggest that the bogus Sid Marion present Miss Le Pointe with *my* goat, for he got it cheaply enough.

Sincerely,
SIDNEY MARION.

Week July 4th, Henderson's Theatre.

### CLAIMS ACT INFRINGEMENT

New York, July 3, 1921.

*Editor*, N. Y. CLIPPER:

Dear Sir—Just a few lines to say that we have just found out that a team from burlesque by the name of "Shaw and Lee" have appropriated our original idea of "make-up," also the positions and gestures that we assume during the course of our act, entitled "Two Sports from Michigan," which we have been using with gratifying success for the past two years. We have known Shaw and Lee for a period of at least ten years, and only a few weeks ago in Washington, D. C., made arrangements for them to come back stage and watch us work for several performances during the week, and it must have been at that time that they conceived the idea of using our act for their summer "dip" into vaudeville. It is a shame to think that two members of the burlesque profession, amongst whom we have hundreds of friends, would so deliberately take another person's ideas, which we have worked on so hard to establish as a standard act.

Hoping that you can find space in your most valuable paper to publish this letter, so that the rest of the profession may know what to expect from the above named gentlemen in the future, and with many thanks to you for your kindness to us in the past. Sincerely,

CALLAHAN & BLISS.
*Creators* not *Imitators*.

## Answers to Queries

S. M.—Maud Lillian Berri played with the Castle Square Opera Co., at San Francisco.

P. O. L.—"Across the Pacific" was written by Charles E. Blaney and J. J. McCloskey, and produced at the Hartford, Conn., Opera House, February 8, 1900.

Circus—Dan Rice died at Long Branch, N. J., February 22, 1900.

Bowery—Henry Clay Miner was elected to Congress in 1894.

A. B.—"Hearts Are Trumps" was a drama in four acts and thirteen scenes, by Cecil Raleigh. Amelia Bingham, May Buckley, Edwin Arden, S. Miller Kent, Arthur De Mille, were in the cast at the Garden Theatre, New York.

Old—Charles Kemble Mason died in Brooklyn, N. Y., July 11, 1875.

Ring—Kid McCoy and Jack McCormack fought eight rounds at the Lenox Athletic Club, New York, September 27, 1899.

S. D. T.—"The Angel of the Alley" was written by Theodore Kremer and produced by Sullivan and Blair at the Star Theatre, New York.

O. M.—F. F. Proctor opened the first continuous vaudeville theatre in Harlem, New York, as the 125th Street Theatre, formerly the Columbus, August 20, 1900. J. K. Emmett and Lottie Gilson were on the bill.

Hiber—Andrew Mack appeared in "The Rebel" as the Academy of Music, New York. Josephine Lovett and Clara Knot were in the cast.

Hip.—George D. Melville succeeded his brother Frank, as ringmaster of the New York Hippodrome in 1908.

South.—The Eastern Wheel played at the Casino Theatre, Memphis, Tenn., for a short season.

F. S.—The cast of "The Easiest Way" included Frances Starr, Laura Nelson Hall, Emma Dunn, Jane Cowl, Edward H. Robins, Joseph Kilgour and William Sampson.

W. L.—Henry B. Warner appeared with Wilton Lackaye in "The Battle" at the Savoy Theatre, New York; Elsie Ferguson and Emily Wurster were also in the cast.

Pictures.—Frank L. Dyer was the president of the Motion Picture Patents Co.; H. N. Marvin, vice-president; J. J. Kennedy, treasurer, and George F. Scull, secretary. The original licenses were the Edison Mfg. Co., American Mutoscope and Biograph Co., Pathe Freres, George Melies Co., Vitagraph, Kalem Co., Essanay Co., Selig Polyscope Co., George Kleine and Lubin Mfg. Co.

B. A.—Eddie Foy was the star at the Casino, New York, in "Mr. Hamlet of Broadway."

F. C. B.—Coquelin died at Paris, France, Jan. 27, 1909.

A. E. R.—The Rogers Brothers appeared first at the National Theatre, New York, for "Mike" Herrmann, in 1885. They were later with "The Rainmakers."

T. R. A.—Thomas W. Keene was born in New York City. He played juvenile roles with Lucille Weston and F. S. Chanfrau, and later appeared in Shakespearian repertory. He was in the support of John McCullough for a time.

J. O. M.—Kathryn Osterman is a native of Toledo, Ohio, and a sister of Anna Belmont. She appeared first in "Hands Across the Sea" and later in "The Fatal Card," also as leading lady for Stuart Robson.

### TWENTY-FIVE YEARS AGO

Tom Sharkey and Danny Needham appeared in the olio at Grover's Alcazar Theatre, San Francisco.

John J. Burke and Grace Forrest played at the Union Trust Roof Garden, St. Louis, Mo., for Fay Butler.

The Great Northern Roof Garden, Chicago, was opened.

Pauline Hall was fined $1 and costs for riding her bicycle in Pittsburg without a license plate.

Charles Frohman secured the dramatic rights in Barrie's "Little Minister," for America.

The Lumiere Cinematograph was exhibited for the first time in America at Keith's Union Square, New York. "The realistic effect was so marvelous that the imagination needed no very severe test to rate the pictured men and beasts as living creations."

John W. Kelly (Shields) died at New York City. Funeral services were held at the New York Lodge of Elks. James J. Armstrong delivered the eulogy.

Imogene Comer sang "In the Baggage Coach Ahead."

## Rialto Rattles

### SHE "TAKES" IT THAT WAY

Della Nash, whose svelte figure is the envy of many of her friends and who is cultivating a laugh that may eventually make her heard as a comedienne in the front ranks, wants to know if the "tee-totum" ever has anything on but "Put," when she manages to spin it.

### HOW MUCH

Did Jim Corbett on the fight?

### WHAT MADE

John Steel—Page Gene Buck? Would it be proper to refer to the tenor as one of Ziegfeld's Follies?

### SO

Albee passed the buck to Buckner—ten times! Although Arthur hasn't done his bicycle act for some time, we'll bet he feels "revued" to death. Did anyone mention Reisenweber's?

### VAN HOVEN NOTE

Gus Sun received twelve dollars for catching 73 fish in ten days. According to the scales, how much does that weigh in commissions, and should not the "Dippy Mad Nut Magician" drop Sun a line and try to hook a cancellation on the Springfield manager, for trying to book up all the black bass in Montreal, or at least ask him how long the Sun set in the evening at Charbet Lake!

### WE'LL WAGER

That may a girl feels "all cut up" over the illusion of "Sawing a Woman in Half," especially on the split weeks.

### THE FIGHT'S FINISHED—NOW

For the parodies on "It's All Over!" Too bad that "Just As the Sun Went Down" is so old.

### "PUT AND TAKE"

Only ninety thousand "Put" up to see Carpentier "Put" in to be "Put" out and "Take" the count.

### WE NOTE

That Tex Rickard believes in "Pooling" his interests at Madison Square Garden; an eye witness asserts that, according to figures, everything is in "great shape."

### BY THE WAY

They smashed up headgear in the Jersey City Stadium after the battle was over. Many didn't seem to care a "straw" whether they reached home with a hat or not.

### MUSICIANS' WORRIES

Banjoist—"Always fretting" about music.

Trombonist—"Sliding" around here and there.

Drummer—"Beating" his way and "rolling" about.

Violinist—Near a "bridge" but never crosses it.

Cornetist—Always "blowing" himself.

Pianist—Constantly "scale-ing."

'Cellist—"Strung up" for "scraping" acquaintance.

Flutist—"Keyed" up for a "blow out."

### TWO CENT REPARTEE

Critic—"May I buy a stamp?"

Stenographer—"I'll give you one as a mark of my esteem."

Critic—"I thank you for your stamp of approval."

### ON THE FOURTH

"What was all the shootin' for?"

### JUST THE REVERSE

English Actor—"New car, old top?"

American Actor—"No, old car, new top."

### A GOOD HOT WEATHER FIRM

Grinn and Bareit.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

# LONDON MANAGERS WANT RELIEF FROM BIG AMUSEMENT TAX

## Theatres Subject to Levy Ranging from Fifteen to Twenty-five Per Cent of the Gross Receipts—Slump in Business Makes Tax Oppressive

LONDON, July 2.—A movement for the removal of the entertainment tax has been started among England's theatrical managers. The tax, according to the managers, is particularly oppressive, especially at this time when the theatrical business is almost at a standstill.

The industry, according to the managers, is passing through a critical period, is seriously affected by high production costs and by running expenses and by the inability on the part of the public to spend any great amount on amusements. Especially does the public resent the payment of an adequate increase in admission prices to meet the constantly growing production and operating costs.

The theatres are at present subject to a tax ranging from fifteen to twenty-five per cent of the gross receipts, thereby compelling the entertainment industry to contribute some ten millions per year toward the meeting of the governmental expenses.

In the House of Commons recently expression was given to this by Mr. Forrest, M.P., who asked whether the entertainment tax could be looked into with a view of bringing relief to the theatrical industry.

The reply by Sir R. Horne was that representations on this subject have already been made by various entertainment interests, and have been carefully examined.

The complaints against the tax have grown rapidly during the past few months chiefly on account of the fact that the theatrical business in London and in fact throughout all England is in the midst of a slump of great proportions.

Many of the theatres are being kept open only by heroic methods on the part of the managers and owners at the earnest behest of the government. Business up to a few weeks ago, was exceedingly bad due to general trade conditions and the great unemployment crisis. This in addition to the troubles caused by the coal strike has resulted in an unprecedented condition in the theatrical business.

Train and tram service has been greatly cut down, especially the late trains. This makes the people living at any great distance from the theatrical district hesitant about patronizing theatres.

The government, cognizant of the seriousness of the situation, has requested the theatre managers to keep open for moral effect during the strike. The closing of theatres at this time, government officials say, would plunge London and in a measure the whole country, into a period of darkness and dissatisfaction approachable only to the dark period of the recent war.

The managers are standing losses and most of the performances are being given to three-quarters empty houses. The only attractions that are at all profitable just now are "Mary" and "The League of Notions," Cochran's new revue.

In view of the above the managers feel that the big amusement tax should at least be reduced and they are looking forward to early relief.

### ANIMAL BILL UP AGAIN

LONDON, July 5.—Despite the death of the bill in the Commons on June 3, last, agitation in favor of the prohibition of performing animals is increasing rather than diminishing. Lt. Commander Kenworthy has prevailed on the Government to set up a Select Committee to inquire into the alleged cruelty and active preparations are now afoot to supply the necessary evidence in support of the allegations, and to bring the bill up again. The V. A. F. has arranged with Captain James O'Grady, M. P., to watch their interest and that of those animal trainers, music hall proprietors, circus and menagerie owners on this committee.

### GERMAN FILMS INVADE FRANCE

PARIS, July 5.—A motion picture invasion of German make is now taking place in France. Most of these films of German production, bearing Italian, Swedish, and even American titles, are being bought up as rapidly as they are sent in, at prices which are fifty per cent less than French producers are asking. The French producers are making a loud outcry against them.

### SHUBERT TIME OFFERED REEVES

LONDON, July 5.—Fred Ward of the Shubert Circuit of America made an offer to Billie Reeves, of a thirty week engagement to play his original part, "The Drunk," in the "Mumming Birds." Mr. Reeves, who is at present playing in Belfast, is unable to accept the engagement on account of being booked solid for a year.

### SHAFTESBURY RE-OPENS

LONDON, July 2.—Robert Courtneidge decided to reopen the Shaftesbury last week and presented a new play by Dion Clayton Calthrop and Roland Pertwee called "Out To Win." It has a very good cast and is full of thrills, which start early in the drama and continue to the finish.

### "CHU CHIN CHOW" STILL RUNS

LONDON, July 5.—It has been stated that "Chu Chin Chow" would finish at His Majesty's next week. That is not true. The business has further increased during the past week, indeed the house fills up magnificently and there is money being turned away. As regards the new play "Mecca," Oscar Asche says that he might call it "Ali Shar" after the name of his own part in the play. Just when this new play will be produced is unknown at the present time. In the first place there is the upward tendency of "Chu Chin Chow" returns, and secondly when that record runner is withdrawn the theatre must be closed for some time for alterations and repairs. "In the meantime," said Mr. Asche, "I see that a film play is being announced—apparently without protest—by the name of 'Calvary.' Strange isn't it?"

### REVIVE "NIGHT OF PARTY"

LONDON, July 2.—"The Night of the Party" will be revived here by Mrs. Weedon Grossmith (Miss May Palfrey), shortly, at the St. James Theatre. Lauri de Freece has been engaged for the late Weedon Grossmith's part, and will be supported by Robert Horton, Herbert Thomas, Sydney Paxton, Elsie Stranack, Marjorie Brooks, and Joan Swinstead.

### SCENE PAINTER WRITING BOOK

LONDON, July 5.—William Stewart, scene-painter, is writing a book on his work, at the invitation of several publishers. When completed it will have 500 illustrations. Stewart is scene-painter for Sir Oswald Stoll.

### MAUDE AT SHAFTESBURY

LONDON, July 5.—Cyril Maude will appear at the Shaftesbury Theatre under the management of Grossmith and Laurillard next season.

### LICENSES FOR AGENCIES

LONDON, July 2.—A large number of licenses for theatrical licenses were acted upon last week by the Public Control Committee.

In the case of applications for variety and theatrical licences, it was reported that the Chairman of the Committee had granted the applications as a matter of urgency during the Whitsuntide recess, these including the following: Stanley L. Leftly and Arthur C. Stringer, trading as the General Service Agency at 199, Powis street, Woolwich, S.E., general agency, including theatrical, variety and concert artistes; Reginald Frederick Astley, trading as Astley's Variety Agency, 116, High Holborn, W.C.1, theatrical and vaudeville artistes; Felice Napoli, Ronald George Blackie, and Kenneth Lees, trading as F. Napoli, at 35, Waterloo Road, S.E., theatrical and variety artistes; Wm. Kirkland Rodger and John Bertram Fryer, trading as Fryer and Rodger's Agency, at 12, Broad Court, Bow street, Long Acre, W.C.1, theatrical, vaudeville and cinema artistes; and Alvah Forrest Chunn, at Lyric Chambers, 27, Shaftesbury avenue, W.1, theatrical and variety artistes. A new licence, necessitated by change of address, has been granted Sam Richards, trading as the English Vaudeville Exchange, at Walley House, 59, St. Martin's lane, W.C.2.

### NEW LEHAR OPERA FOR PARIS

PARIS, July 2.—The report that Goldstein, the Russian, who recently acquired the Apollo theatre here, is to present for the most part Viennese and Berlin music with a new comic opera by Franz Lehar, is arousing considerable discussion and interest in this city.

Rumors that German money is really behind the theatre deal, and that a deliberate attempt is being made by the German stage to get a hold on the French people, a thing that was only prevented with great difficulty before the war.

### NORA O'MALLEY IN VAUDE.

LONDON, July 5.—Nora O'Malley returned to the vaudeville stage after a long period in musical comedy, including the "lead" in "Sunshine of the World." She opened at the Hippodrome, Bristol, recently giving a special rendering of a new song "The Home that Means Heaven to Me," and "The Memory of a Song," by Worten David and Horatio Nicholls.

### NO OPERA IN LONDON

LONDON, July 4.—The opera season at Covent Garden, usually given in May and June, has not been given this year. Many theatres throughout the country are closed, principally because of the coal strike. The general financial and business conditions are in so uncertain a state that theatrical men hesitate at opening up for some time.

### GARRICK THEATER BURNS

LONDON, July 5.—The Garrick Theatre, Edinburgh, was completely destroyed by fire recently, the only remaining part left standing being the manager's office which occupied a detached position.

### "KATINKA" FOR LONDON

LONDON, July 2.—"Katinka," a light opera which had a long and successful run in the States is to be seen here at an early date. Arthur Hammerstein while in this city arranged for the production.

### ROLLS GOING TO AMERICA

LONDON, July 5.—Willie Rolls is about to visit America, to play the Orpheum and Keith circuits. He is due to open in New York in November and returns to this country the following June.

### KERN SHOWS FOR LONDON

LONDON, July 2.—Jerome D. Kern, the American composer is in this city and is at present at work on two new musical comedy productions which will be presented at the opening of the season.

### MANAGERS ISSUE STATEMENT

LONDON, July 2.—The continual rumors of a business split between Edward Laurillard and George Grossmith which during the past few weeks have been widely circulated, resulted in the issuance of a statement concerning the affairs of the managers.

The cause of the rumors according to the statement is the fact that Mr. Laurillard has resigned control of the Shaftesbury and Winter Garden Theatres, although resigning a financial interest in them, to concentrate his attention upon a project, in conjunction with Marc Klaw for an interchange of American and English plays.

It is the intention of the Laurillard-Klaw association to ship plays across the Atlantic, together, whereever practicable, with the members of the original company and the entire New York or London production—scenery, costumes and all. Mr. Laurillard is now in active negotiation for an important West-End theatre, and for the time being has made the Gaiety his headquarters for the conduct of all business relating to his various enterprises. Mr. Grossmith continues to control the Shaftesbury and the Winter Garden Theatres. At the latter a new musical play, in which Leslie Henson is appearing, is to be produced early in the autumn. In connection with the various rumors about Grossmith and Laurillard, the name of Mr. J. A. E. Malone has been mentioned, he, it being stated, having assumed the position vacated by Mr. Laurillard. In the statement, referred to above, the comment is made that "It will be sufficient to say that Mr. Malone was co-opted a director of the company some considerable time ago, and that, probably, he will take an even more prominent interest in its affairs in the near future."

### DRESSMAKER OPENS THEATRE

PARIS, July 4.—Paul Poiret, the famous dressmaker, has built a garden theatre on the Avenue d'Antin, and last week a programme of burlesqued playlets and imitations of prominent French actors was given for a number of invited guests. The little open-air theatre is called the "Oasis."

The entertainment began with a number of imitations, followed by parodies of Maeterlinck and Bernstein, by Paul Reboux and Charles Muller. "Les Secrets des Mortigny," by Marcel Bain, was voted the most amusing of the offerings.

### TRYING CHEAPER SEATS

LONDON, July 2.—There has been a decided cut in admission prices at the Palace, Shaftesbury avenue and the result is being watched with much interest.

The managers claim that the price is now lower than that charged at the ordinary cinemas. At the New Oxford, C. B. Cochrane is now running "bargain matinees," and is said to be doing well with them.

### THE HIP. TO CHANGE HANDS

LONDON, July 5.—The Hippodrome, Rotherhithe is reported about to change hands, negotiations for the sale of the house having begun. When the sale is completed, the house will run as a moving picture and variety hall.

### CRITICIZE AMERICAN FILMS

LONDON, July 2.—One of the chief criticisms of American films by Britishers is that the Englishmen so frequently depicted as monocled fops are wholly unlike the real roast beef Yorkshire pudding type of John Bull.

### "WRONG NUMBER" FOR COMEDY

LONDON, July 5.—"The Wrong Number," the O'Higgins-Ford comedy, which played in America under the title of "On the Hiring Line," is to be produced at the Comedy Theatre.

### NO DRAMA IN GLASGOW

GLASGOW, July 5.—The drama is at a standstill here, the King's Royal, Princess and Metropole having closed.

**The Dancing Palais's Cyclonic Dancers** have just arrived in America.

**Tess and Ann Carter** are on the Loew Circuit, booked solid.

**Ray Raymond** is headlining the Keith bill in Cleveland this week.

**Harry Davenport** is spending the summer at his farm at Canton, Penn.

**Emma Carus** is headlining the bill at the Majestic in Chicago this week.

**Elise Schuyler and Co.** are playing W. V. M. A. time at St. Louis this week.

**Arthur White,** of the J. J. Maloney office, returned from his vacation last week.

**Johnny Dowd** of the Keith press department, left for his vacation on Monday.

**Howard and Norwood** have been booked for 35 weeks on the Loew time by Arthur Lyons.

**Jack Burnett,** the Chicago writer is engaged on a score of new acts for next season.

**Arthur Nason,** formerly Nason and Fairfax, is singing at the Clarendon, Far Rockaway.

**The Hilton Sisters** open on the southern Loew time, August 15; direction of Al Grossman.

**Buddy Walker,** who has been doing an act with Al Piantodosi, will hereafter do a single.

**Baroness De Hollub** and **Harry Crawford** closed their act at the Alhambra last week.

**The Riveria Five** opened at Shary's Hotel, Bradley Beach, Asbury Park, last week.

**Harry Cooper,** who this week is playing in Cleveland is being billed as a "vaudeville relic."

**Hubert Kinney and Co.** opened on the Fox time recently and have a number of weeks to follow.

**Belle Chambers** will be seen in a posing act in vaudeville shortly; direction of Harry Walker.

**Frank Belmont** and **Albert Rickard** are summering at **Belmont's** home in Elmhurst, Long Island.

**James Madison** is writing some new material for Hays and Lloyd now playing the Pantages Circuit.

**Daley, Mack and Daley** are playing Keith time through New Jersey and open their regular season August 29th.

**Viola May** and **Girls** opened last week on the Sablosky time at Philadelphia; direction of Tom Rooney.

**The Flying Russells** open at Atlanta, July 11, for a 35 weeks' tour over the Loew time, arranged by Arthur Lyons.

**Buster Price** and **Lillian Rastrick** have gone to Glen Falls to appear in a Revue which Bob Martini is putting on.

**Al Flint,** the yodeling minstrel, late of Gus Hill's Minstrels, will come to New York from Philadelphia on July 5.

**Mary Roberts Rinehart,** who was recently operated on for gall stones, is showing considerable improvement.

**The Wilson Sisters** have been placed by Lillian Bradley for Ed. Janis' Revue which opens in September on the Orpheum time.

**The Lynn Brothers** opened at the Orpheum in Boston last week and have been routed over the Loew time; direction of Al Grossman.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Stella Markenoff, Erville Thornton** and **Polly Hoey,** have been booked by **Lillian Bradley** for James Lowe's "Nine Krazy Kids."

**Moran** and **Wiser** have been engaged under a long term contract by the Shuberts through the Davidow and Le Maire office.

**Louis A. Imhaus,** the playwright, manager, and director of San Francisco, is now in New York where he plans to open an office.

**Max Rudnick** has opened offices in the Astor Theatre Building, where he will handle motion pictures and theatrical bookings.

**James Madison** is associated with **Milton Hocky** and **Howard Green** in the writing and production of the "Minstrel Monarch" act.

**Midgie Miller,** and her jazz band, and Dingle and Delaney, have been held over for a second week at the Walton Roof in Philadelphia.

**Cedric Lindsay and Hazel** are playing over the Loew time and are at McVicker's Chicago this week after which they will go to the Coast.

**Luigi Curci,** former husband of the opera singer, Galli-Curci, was married last week in New York, to Wanda Tirindelli, a young musician.

**Todesca and Todesca,** cyclists closed recently a circuit of parks, will play fairs until the middle of August and then reopen on the Fox time.

**Allen Leiber,** brother of Fritz Leiber, the Shakespearean actor, has written a farce comedy which he will produce on Broadway early in the Fall.

**Max Ford,** formerly of the Four Fords, will open around New York shortly in a new act with **Victorine** and a pianist; direction of Eddie Fredrik.

**Florence Nelson** and "Surprise" open on the Loew time this week and have been booked through Arthur Lyons for 30 weeks to follow.

**Alf. C. Pearce,** who has been ill for some time, is now back in vaudeville doing a slack-wire and athletic act with his wife, Ollitt.

**Spencer Charters,** who was last seen in "The Meanest Man in the World," is spending a brief vacation at his home in Harrisburg, Pa.

**Fox and Vinetta,** who are now playing the Loew time around New York, are going South when they finish their New York engagements.

**The Tony Cornetta Trio, Charlie Deagon and Jack Clifton** opened in Philadelphia on the Sablosky time last week; direction of Tom Rooney.

**Dorsha,** classical dancer, formerly of the Greenwich Village Follies, opens this week at Venetian Gardens, Montreal, this week; booked by Lillian Bradley.

**Nils Granlund,** press agent for Loew's, is at the Van Cortlandt Hospital where he is recovering from the operation performed on him last week for appendicitis.

**Al** and **Nan Delmont** have just finished a successful season on the Poli time and are resting for a couple of weeks at the home of their sister at Atlantic City.

**Pat Liddy,** brother of Johnny Liddy and manager of the Sun Theatre in Charlestown, W. Va., was in New York last week; he is returning this week.

**Murray Reubens,** formerly with **Katherine Murray,** joined the cast of "A Night In the Studio" on Monday. The act was formerly known as Joe Howard's "Chin Toy."

**Lillian Brockley,** who appeared in burlesque last season, opened this week as prima donna with a musical stock company at Glens Falls, for a period of six weeks.

**Frank Burbeck and Mattie Keene,** have been added to the cast of "Spite Corner," the new play by Frank Craven which John Golden will produce at Stamford, July 7.

**Yorke and King** of "Old Fashioned Tin Type Fame," are spending their vacation in the Ozark Mountains. They will open on the Orpheum time at Winnipeg in August.

**Kane** and **Herman,** a vaudeville act, are in town having laid off for a few days in order to attend the wedding ceremony of the latter's brother, W. P. Herman, at Bridgeport, Conn.

The Shuberts have engaged **Augustin Duncan, Minnie Dupree, Mary Carroll** and **Willard Robinson** for the cast of "Detour," **Owen Davis'** new play, which they will produce out of town soon.

**Harry Mandel,** press representative for the B. S. Moss organization and theatres, took the first vacation of his life last week when he went to Monticello, in the Catskills for the week-end.

**Ralph Sewell,** leading tenor, who closed recently with the Robin Hood Opera Co. in Chicago, will appear in a musical production next season under the direction of Leslie Morosco.

**Arthur G. Delamater,** who had a hand in the writing of "Take It From Me," and Will R. Anderson, who wrote the music for that play, are collaborating on a new musical comedy.

**Louise Carter,** who wrote "Cherie," "Blessing," "Gee Whiliker," and has several vaudeville sketches to her credit, has gone to the neighborhood of Rochester for a few weeks' vacation.

**Grace Edler** of the Edler Sisters, who has been doing a single at the Beaux Arts for several weeks in Philadelphia, is back in New York and will rejoin her sister opening on the United time shortly.

**George F. Crook** and **L. De Francesco,** musical directors at the Capitol Theatre, and **D. W. Griffith** have each purchased an apartment in the Jackson Heights Colony from the Queensboro Corporation.

**Basil Stratti** has been booked for the "Love Chef," in which **Leo Carrilo** will be featured by the Selwyns; opens at Asbury Park in August and will then go to Chicago for a run prior to the New York premier.

**Donna Montran** played Bacon, New York, last week, and is appearing at Red Bank, N. J., and Stroudsburg, Pa., this week, breaking on her new single, "As You Like It," written by Hockey and Green.

**Mel Klee** completed thirty-five consecutive weeks in New York when he closed at the Alhambra last week and will rest prior to opening for a tour of the Orpheum circuit at the Majestic in Chicago on August 1st.

**Annie Hughes,** who sailed recently to join James K. Hackett for his London and Paris engagement, will appear with Mr. Hackett in the London production of "Mary Stuart." She will return to the United States in the fall.

**Vera Calhoun,** of the "Moonbeams" act which closed for the summer at the Twenty-third Street two weeks ago, has gone to Stroudsburg, Pa., for the summer. She will reopen in "Moonbeams" on the Keith time in the fall.

**Mr.** and **Mrs. "Happy" Benway (Molly La Salle),** are spending a vacation at the Benway Maple Villa Farm, in West Warren, Mass. **Happy Benway** has been reengaged as comedian with the Seven Honey Boys for next season.

**Eddie S. Strime,** known professionally as Eddie Barto, of the "Three Bartos," who have just finished the Pantages time, is the father of a seven and a quarter pound baby, to which his wife gave birth June 16.

**Belle Chambers,** who has been playing clubs and is shortly to appear in a posing act in vaudeville under the direction of Harry Walker, lost a pocketbook containing a large sum of money at a local cabaret one evening last week.

**Mary Jane** is now in vaudeville with **George Moore** who was formerly with **Gertie Vanderbilt;** the act opened on the Delmar time this week at Norfolk, and after five weeks on the road will come into New York for a big time showing.

**Alice Miller,** the novelist and playwright, was called from Los Angeles where she was supervising the screening of "The Woman Who Hated Politics," by the news of an accident to her husband who was badly injured in an auto collision.

**Frank Kamplain,** of the vaudeville team of **Kamplain and Lou Bell,** was injured in an automobile accident at New Roselle last week. He was badly cut about the face, necessitating several stitches being made in his nose by the physician who attended him.

**Johnny Muldoon, Pearl Franklyn** and **Lew Rose** closed after a season of forty-eight consecutive weeks at the Palace on Sunday, and will rest during the vacation. The act will re-open in September, during which time, **Muldoon** will return to his home in Atlantic City.

**Mr. and Mrs. John Steele** announce the birth of a son at the N. Y. Nursery and Child's Hospital. Mrs. Steele (**Sidonie Espero**), who was last seen in "Honey Girl," will return to the stage in the fall. John Steele is at present making a success with his singing act in vaudeville.

**Mary McArdle,** who is awaiting trial in Cleveland charged with being implicated in the murder of William Kaber, has a quantity of mail awaiting her in the office of Harry Walker, the agent who booked her under the name of Marion Mills with the Jimmie Hodges Musical Co. about a year ago.

**Bartram** and **Saxton** closed their season last week after playing eleven consecutive months on the Keith time in the East. They will re-open for a forty-five week tour of the Orpheum time on September 4th. **Gus Bartram** and his wife have gone home to Lexington, Kentucky, for the summer.

**J. Moy Bennett,** who closed the season with "Miss Lulu Bett" at the Belmont, will play in "The Bubble" in Chatauquas through the Middle West during the summer. He will play the part of Gustave Mueller, which was first acted by Louis Mann. His supporting company includes Josephine Welin, Billie Lee, Karl Neilson, and Fred J. Adams.

**Olga Petrova** returned on the Holland liner "Rhyndam" Sunday from Europe, where she went to have her eyes treated for defects which she believes she acquired while working for the screen. Next season she will return to the stage in "The White Peacock," which is to be produced by the Selwyns. It is probable also that she will return to the motion pictures.

EMPIRE THEATRE, Albany, N. Y.

LYRIC THEATRE, Dayton, O.

GRAND THEATRE, Hartford, Conn.

MAJESTIC THEATRE, Jersey City, N. J.

GAYETY THEATRE, Kansas City, Mo.

GAYETY THEATRE, Montreal, Can.

HYPERION THEATRE, New Haven, Conn.

CASINO THEATRE, Boston, Mass.

GAYETY THEATRE, Boston, Mass.

GAYETY THEATRE, Buffalo, N. Y.

PALACE THEATRE, Baltimore, Md.

GAYETY THEATRE, Baltimore, Md.

EMPIRE THEATRE, Brooklyn, N. Y.

CASINO THEATRE, Brooklyn, N. Y.

GAYETY THEATRE, Brooklyn, N. Y.

STAR THEATRE, Brooklyn, N. Y.

HAYMARKET THEATRE, Chicago, Ill.

COLUMBIA THEATRE, Chicago, Ill.

STAR AND GARTER THEATRE, Chicago, Ill.

STAR THEATRE, Cleveland, O.

OLYMPIC THEATRE, Cincinnati, O.

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EMPIRE THEATRE, Providence, R. I.

GAYETY THEATRE, Rochester, N. Y.

GAYETY THEATRE, St. Louis, Mo.

GAYETY THEATRE, Toronto, Can.

EMPIRE THEATRE, Toledo, O.

GAYETY THEATRE, Detroit, Mich.

GAYETY THEATRE, Washington, D. C.

JACQUES THEATRE, Waterbury, Conn.

PLAINFIELD THEATRE, Plainfield, N. J.

MAJESTIC THEATRE, P. Amboy, N. J.

STAMFORD THEATRE, Stamford, Conn.

# BURLESQUE

## UNION SQUARE THEATRE IS SOLD

### BRINGS RECORD PRICE

The buildings housing the B. F. Kahn Union Square Theatre and the Hotel Churchill on the southeast corner of 14th street and Broadway, was sold at auction last week for $1,420,000, a record price, to the United Cigar Stores Company.

The Union Square Theatre was the first vaudeville house opened by the late B. F. Keith in New York, and is now operated by Kahn as a stock burlesque theatre. Kahn has been in possession of the house for the past seven years.

The property, which was sold by Joseph P. Day for the Courtland Palmer Estate, was assessed for only $856,000. The bidding at the sale was very brisk and exciting, a number of agents evidently having instructions to try and get the property. Kahn and his associates carried the bidding up to $1,000,000.

The United Cigar Stores Company now owns the entire block with the exception of the Rogers Peet building on Thirteenth street.

The theatre is leased subject to cancellation on ninety days' notice, but as it is believed that the property will not be rebuilt for some time, B. F. Kahn will undoubtedly retain the house for some time to come.

The United Cigar Stores Company occupies the corner store in the property and also holds the small building at the southwest sorner of Fourth avenue and Fourteenth street. By the purchase the same interests now control the entire block bounded by Fourth avenue, Broadway, Thirteenth and Fourteenth streets, with the exception of the Rogers Peet Building occupying the Thirteenth street corner.

The total realized for the holdings of the estate was $2,117,500. William P. Goldman paid $225,000 for the old Union Square Hotel at the southeast corner of Fourth avenue and Fifteenth street after thirty-one bids had been taken. The hotel is leased subject to cancellation on ninety days' notice at a nominal rent of $15,000 a year. The stores, theatre and offices in the property bought by the United bring in a rental of about $93,000 per annum.

The Union Square Theatre, one of New York's oldest playhouses, was destroyed by fire in the late eighties and was rebuilt and enlarged in 1888.

Kahn has made an offer to the new owners to lease the theatre for a term of years. The amount of yearly rental has been agreed upon, but there have to be a number of changes made in the back part of the house. The dressing rooms have to be moved to make room for an extension of the restaurant next door to the theatre, thereby the dressing rooms will be compelled to be placed on an upper floor now occupied by the hotel.

If these alterations can be completed to the satisfaction of Kahn, there is no doubt that he will remain at this house. Otherwise he will have another house on Fourteenth street not far from his present place. It will be a new one.

### "PEEK-A-BOO" CLOSES

Jean Bedini's "Peek-a-Boo" closed its Summer run at the Columbia last Saturday night.

They will open at the Strand, Far Rockaway, for four days commencing July 14. The week of July 18 they will play the Savoy, Asbury Park, and the week of July 25 the Globe, Atlantic City. Several more weeks will be booked in after that date, before they open the regular season on the Columbia Circuit.

### FRANK SMITH MARRIES

NEWARK, N. J., June 30.—Frank L. Smith, manager of the Rialto Theatre, and Mildred Tyson were married today by Mayor Archibald at the latter's office. The witnesses were Fred Smith and Frank McGrath.

Smith is well known in burlesque circles where he was business manager for Max Spiegel attractions for a number of years; previous to that he was in the same capacity for the Jacobs & Jermon attractions. Smith left the road last season to take over the management of the Rialto Theatre, this city, a first class feature picture house, and has been most successful. He is an old time show man in experience, although still young in years.

Mrs. Smith has been in vaudeville and appearing in revues at various times. She also spent one season in burlesque as soubrette with one of the Spiegel shows on the Columbia Circuit. She is an attractive little lady and was a decided success with her show.

Mr. and Mrs. Smith have made their home at No. 23 Franklin street, this city.

### PANSEY ANDERSON DIVORCED

WASHINGTON, D. C., July 4.—Pansey C. Anderson, formerly in vaudeville on the Hyatt time and in burlesque last season on the American wheel, was granted an absolute divorce on July 1st by Justice Hoehling from Samuel A. Anderson, a Treasury Department official. Attorney Raymond Neudecker produced evidence in Equity Court here to convince the trial justice that the show girl wife had been mistreated.

Mrs. Anderson testified she was put out of her house once by her husband, clad only in negligee, because he wanted to put on a party with some stage friends. The husband contested the suit but declined to testify. The wife was awarded counsel fees of $500 and alimony.

### MORE ROSTERS ANNOUNCED

Jacobs & Jermon announce the roster of two more shows that play the Columbia Circuit this season. Strolling Players—Sid Gold, Jack Callahan, Eddie Shubert, Eddie Gold, Ann Meyers, Julia Gifford, Mrs. Bob Fitzimmons, Hazel Hargis, The Melody Four, Harry Johnson and Joe Stone. Jim Fulton is manager.

Sporting Widows—Al. K. Hall, Bob Startzman, Fred Stazer, Gertrude Beck, Eugene La Blanc, Mildred Anderson and the Eccentric Comedy Trio. Ben Harris is manager.

### HARRIS IS NO DEMPSEY

Arthur Harris has discovered he is not a Jack Dempsey. Harris is the manager of Jean Bedini's "Peek-a-Boo." Last Wednesday one of the boys was taken sick in the fight scene, so he jumped in and took his place, boxing "Kid" Hamberg. After the first round Harris decided managing the show was a far better job.

### SHANNONS ON VACATION

SAWYER, Wis., July 2.—Harry P. Shannon and Mrs. Shannon are spending the summer at their home here. Shannon is busy building a new addition to his barn, which he expects to complete before leaving here for his rehearsals in August.

### COL. SHOWS FOR NEW HAVEN

It was announced at the Columbia headquarters Tuesday that the shows of that circuit will play New Haven a week instead of Waterbury the coming season. They will go from Hartford to New Haven and then to New York.

### LEW WATSON ON VACATION

Lew Watson is spending a two weeks' vacation at Belmar, N. J., with Brother Billy B. and will then go to Atlantic City for the rest of the Summer.

## AMER. CIRCUIT OPENS ON AUG. 28

### WEEK LATER THAN LAST YEAR

At a meeting of the American Burlesque Circuit Tuesday afternoon in the Columbia Theatre Building it was decided that the regular opening in the East would be Monday, August 29, and in the West Sunday, August 28. There is to be no preliminary time.

The drawings for the openings will take place at the headquarters of the circuit Monday, July 18.

This is the latest opening that the American Circuit has had in years. Last season the official opening was August 23rd, but there were from one to three weeks preliminary time.

For the first time there will be no preliminary time this year. The shows will open on the official time stated above.

In past seasons the shows have been going into rehearsal any time from the second week in July up to the first week in August, but this year it will be different, as it is hardly possible that any show will start much before the second week in August.

### WORK ON WATSON'S STARTS

The new million dollar picture theatre and hotel, to be conducted in conjunction with the Robert Treat in Newark, will be erected in Paterson and is under construction. It is located within a half block of Billy Watson's Lyceum Theatre, and within one block of the Watson Building, at Church and Broadway, a four story store and office building, to be erected by Mr. Watson at a cost of $500,000, bringing a rental of $80,000 yearly.

### JOHNSON INTERESTED IN HOUSE

Martin Johnson made arrangements last week whereby he took over the Feiber & Shea interests in the Empire Theatre, Hoboken, which had two more years to run. This house will play the attractions of the American Burlesque Circuit again the coming season. The Empire will be under the control of Johnson and the son of the late A. M. Bruggeman. Johnson will again manage the house.

### ANNA SAWYER IN HOSPITAL

PHILADELPHIA, Pa., July 2.—Anna Sawyer, formerly a principal in burlesque is confined in the U. of P. Hospital this city, where she has been since June 23, suffering from a nervous breakdown. Her doctor hopes to be able to get to her home in Collingswood the latter part of this month.

### SAM REIDER SIGNS

ST. LOUIS, Mo., July 3.—Sam Reider, last season, manager of the "All Jazz Revue," on the American Circuit, has been appointed Publicity Manager by Irons & Clamage for their three shows on the Columbia Circuit next season. Mrs. Reider (Nadine Grey), will be with one of these shows.

### PAY WHITE FOR UNION SQ.

Ben Kahn has made arrangements for Pat White to open at his Union Square in stock on Monday, Aug. 1st. He will be there at least four weeks, working with Danny Murphy. There is no doubt but what Kahn will complete arrangements to keep these two comedians at his house all next season.

## UNION SQUARE SHOW, FAST AND BRIGHT, IS GOOD ENTERTAINMENT

A fast hot weather show was staged by Billy Spencer at the Union Square Theatre last week. For the "Merry Mermaids," a pretty boardwalk scene had been provided, with all the details necessary to show life at a popular summer resort, with plenty of comedy in the action.

Kitty Warren was the "Queen of the Deep," full of life and action, and kept the rival life savers, played by Billy Spencer and Joe Rose, in hot water.

Jessie Reese qualified as the prima donna, most of her work being cast on vocal lines.

Frances Cornell was a portly Mrs. Grogan for a few minutes, and afterwards donned regular costumes and showed abundantly in tights.

Joe Lyons, who looks well in full dress as well as in the other changes of clothes, called for by his characters contributed excellent work and Johnny Kane showed to advantage as the real life guard.

The opening chorus had the girls started in good shape. "Just Keep a Thought for Me" was well sung by Miss Reese, backed up by the girls who, by the way, have new ways of moving for each different number. "Dixie Made Us Jazz Band Mad" gave Kittie Warren an opportunity to show "pep." Miss Cornell sang "Mazie" in approved fashion and "Honey Rose" was another hit maker in Miss Reese's assortment.

"Some Pretty Day" was very prettily done, with Joe Lyons out in front.

Then an Oriental number entitled "Algereeka," introduced by Miss Cornell, just gave an inkling of "the sway" and "Ohio" was put over to a great many encores by Miss Warren, who selected different girls to sing choruses with the usual funny byplay by the comedians and expressions of approval from the audience.

Johnny Kane's "Ding Ding" number was encored repeatedly.

The incidental comedy bits were worked up cleverly, especially the breaking of the valuable crockery, done by Miss Warren, Mr. Spencer and Mr. Rose.

Stage money was also used in profusion to work up several other laughable episodes, and they all had the desired effect.

"Two Old Fools" was the title of the burlesque, a combination of selections from standard offerings. The wife from the Philippines, with the dagger and the temper, who is searching for her truant husband, was realistically played by Miss Cornell and Billy Spencer was the artful dodger.

Miss Warren appears in another lively character and kept up her ambitious efforts to please. Johnny Kane was the wise kid and his bit with the shell game, in which Rose and Spencer bet their heads off, against the sure thing proposition, was amusing as always.

Another sure fire laugh maker was the "Sucker Born Every Minute" interlude and, after every principal in the show had imposed on the gullible Mr. Rose to the tune of a fifty or a hundred, he retaliated with his hard luck story and gets his money back with interest for the "last laugh." The "Four Mechanical Dolls" were put through a series of laughable stunts by Billy Spencer.

The burlesque is also replete with pretty numbers, from the opening chorus to the rousing finale.

"Gee Gee" was a novelty bit led by Johnny Kane, and the girls working in nice unison.

Miss Cornell balladized in "Sunny Side Girl" and brought out the various telling lines in this song with good effect.

A nice bit of costuming was shown in a set, picturing the rebellion period, of quaint hoop skirts and tight trouser effects, for "Old Fashioned Garden," which was exceptionally well rendered by Miss Reese, properly attired in a costume of the period. It earned her several genuine encores.

The athletic finish with the girls in boxing costumes, led by Miss Warren in song description of the paramount topic of the days, led to several boxing bouts by girl contestants, and for a final and star bout, Grogan and Rose indulged in some novel blows and steps, done according to "Marquis of Gooseberry" rules.

Every member of the entire show was entertaining and that certainly is saying something, when the audience is ready to wilt in their seats.

The costuming was up to the Kahn standard in quality and variety, there being only one repeater in the lot. A wedding number outfit was one of the most elaborate.

### HYNICKA BACK FROM COAST

Rud Hynicka, treasurer of the Columbia Amusement Company, returned to his desk in the Columbia Theatre building Tuesday. Mr. Hynicka has been in California the past two months.

### "LADIES' NIGHT" CLOSES

"Ladies Night" closed at the Eltinge Theatre last Saturday night after a successful run of 47 weeks. A. H. Woods will send four companies of this play on tour next season. The Eltinge will reopen late in August with Melen MacKellar in Fannie Hurst's new play "Back Pay."

### ROBINSON SHOW IN CHICAGO

CHICAGO, July 5.—The John Robinson Circus will play this city on Saturday and Sunday, July 16 and 17. The show will hold its usual parade on Saturday morning. This will be the show's first appearance in Chicago proper. It will play Kensington, a suburb of Chicago, on July 10.

### FLORENCE JEROME RETURNING

Florence Jerome, the daughter of William Jerome, the songwriter, will return to the stage this Fall in a Broadway production. She made her last New York appearance in 1913 in the "Ziegfeld Follies." After her "Follies" engagement she appeared with Sam Bernard in "The Belle of Bond Street" on tour.

Miss Jerome's mother, Maud Nugent, was the writer of the famous old song, "Sweet Rosie O'Grady."

### BIJOU THEATRE CLOSES

WOONSOCKET, R. I., July 4.—The Bijou Theatre closed for the Summer last week. It will probably open after Labor Day, September 5.

### FIRE CLOSES THEATRE

WORCESTER, July 1.—Damage to the amount of $10,000 was done to the auditorium of the Plaza Theatre here this morning by a fire which started in the musicians' union club rooms and spread to the theatre before the fire could be checked. The house, which was to have been closed for the season tomorrow, will be closed today instead.

### BROCK PEMBERTON RETURNS

Brock Pemberton returned to New York last week from a trip to London and Paris, on the "Adriatic." He has made arrangements to take "Enter Madame" to London, after the Christmas holidays.

### GUS SHY FOR "MUSIC BOX"

Gus Shy, who played the Johnny Dooley part in "Listen Lester" for the past two seasons, after having been watched by several managers, is announced as a "find" of the Walter Catlett type of comedian with the tricks of Fred Stone.

He has been engaged by Sam Harris for Irving Berlin's "Music Box Revue" for one of the comedy parts, under a two year contract.

### STOCK CO. IN PATERSON

PATERSON, N. J., July 5.—The Francis McGrath Big Stock Company, will open at the Lyceum Theatre here on Monday, July 11. The theatre is owned by Billy Watson.


# GEORGE PIANTADOSI

**Begs to announce to his professional friends his now happy connection with Shapiro-Bernstein and would like to hear from them. I also wish to thank them for past favors.**

Catherine **LIANNE** AND **TOLMAN** Marie

IN A CYCLE OF SONG and DANCES

DIRECTION ABE I. FEINBERG

MAY **FINK** AND EDDIE **RAE**

COMEDY NOVELTY OFFERING

DIRECTION { MATHEWS & MILLER

# LIZZIE B. RAYMOND

**CHARACTER COMEDIENNE**

Under the management of

**DANIEL KUSELL**

IN THE COMEDY PLAYLET

# "WELCOME HOME"

(THIRD YEAR)

# MELODY LANE

## WOOLWORTHS MARKING TIME AWAITING MUSIC DEVELOPMENTS

### Should Price Drop to Point at Which Stores Could Again Retail at Ten Cents, Music Would Doubtless Be Handled

Since the big F. W. Woolworth retail syndicate decided to eliminate music from the counters of its retail stores several months ago the general impression throughout the music industry has been that the syndicate would never again handle songs. This may be true, but it is said that the heads of the big company are watching with much interest the present downward trend in prices on music as well as other commodities and may again put the songs in their various stores.

The big quantity of shelving, and other fixtures used in connection with the selling of music in the various stores has not been sold or otherwise disposed of and orders to the effect that they are to be kept in good condition until the first of the year are said to have been issued.

A vast quantity of music was sold in the Woolworth stores during the pre-war days. With low production cost the publishers made some money and the Woolworths made a great deal in actual profit and from the advertising value which music undoubtedly possesses.

While in no way can the actual advertising value of music be estimated, it is a sure thing that thousands of people went into the big syndicate stores solely on account of the music counters.

Whether or not the heads of the syndicate are taking this into consideration now, it is a well known fact that it was a valuable asset to the stores.

The big music men, however, are convinced that music in so far as a ten-cent publication is concerned, is a thing of the past. Even in the old days the cost of production was so great that the profit margin was negligible and under present conditions are positive that by no means could a song ever be produced at a price which would permit the retailing of music at the old price.

Paper has dropped in price a little, printing is still as high as ever and exploitation expenses are higher than ever before.

Other syndicates of stores which retail music at a higher price than ten cents are now making a drive for a lower price on music and this action which appears to be concerted has placed the music men in a position where a few of the leaders have discussed the opening of a chain of stores themselves. This plan has not developed to any great extent, and it is highly probable that it never will. A music publisher is a publisher and that is far and away from the retail end of the business, an end which the average publisher has no desire to handle, either at present or at any future time.

### ILL. SONGS ON PHONOGRAPHS

It is now possible to have illustrated songs on the phonograph by using a simple attachment which can be put on any phonograph playing flat disk records. This attachment holds a number of views fitting the record in the space in front of and below the motor in such a way that the binder works downward.

These views are opaque pictures arranged in book form and are illuminated by an incandescent lamp which projects the reflected images through a lens onto a screen placed in front of the sound box. As the reproducer arm on the phonograph revolves its puts into motion a small lever attached to a cord which causes a light wire framework to slide downward along the edges of the book leaves. These leaves are each notched at different heights with the first at the highest notch and each leaf fall in turn as the wire moves into position opposite the notches. All the movements are in perfect time with the music so that each view is exposed with the proper musical accompaniment

### "GIRLS IN BLUE" LEAD "SALLY"

A peculiar incident in connection with the lobby sale of the sheet music of the shows "Sally" and "Two Little Girls in Blue" came to light last week.

"Sally" is in one of the biggest houses in New York, it is playing to capacity and is getting around $30,000 gross on the week. "Two Little Girls in Blue" in a smaller house and doing about $12,000 is enjoying a much larger lobby sale for the music of the piece than "Sally."

### HAGEN IN ADIRONDACKS

Milt Hagen, the songwriter, is spending his summer on an island in the Adirondack Mountains.

### MILTON WEIL IS CHI. MGR.

Milton Weil has replaced Harry Pearl as Chicago manager for Irving Berlin Inc. Pearl is going into the vaudeville booking business.

### FRED FISHER ILL

Fred Fisher is at his home in Mount Vernon, under the doctor's care, and will probably undergo an operation in the near future. Mr. Fisher has been ailing for some time with what seems to be a disorder of the stomach, though some of the specialists he has consulted disagree as to the real cause of his illness. He returned the other day from Saratoga Springs where he went in search of relief, as per direction of one of his specialists, but failed to find the relief sought for.

Sparing neither time nor money, Mr. Fisher has consulted some of the best physicians in the country. They have diagnosed his ailment, as ulcers of the stomach, appendicitis and what not. Still another physician prescribed a diet as all that was necessary for a cure. According to the latest X-ray picture he had taken he will have to have an operation performed.

George Joy is taking care of the Fred Fisher professional department in the absence of Mr. Fisher, who may be away indefinitely.

### GILBERT BUYS OLD SONG HITS

L. Wolfe Gilbert has purchased from the Maurice Richmond Co. the publication rights to "Waiting for the Robert E. Lee," and "Hitchy Koo." Both numbers were written by Gilbert and published by F. A. Mills while Gilbert was on the writing staff of the Mills house.

Gilbert secured the numbers from Richmond chiefly on account of sentimental reasons as well as the fact that recently there is a tendency on the part of vaudevillians to revive them.

### IRVING KAHAL ON VACATION

Irving Kahal, formerly with the McKinley Music Company, is spending the summer with his father, Morris Kahal, proprietor of the Bradford Clothes Shop, Burlington, Vt.

### "AMERICA" BARRED IN PARADE

"America" was taboo in every band that marched on July 4th in the parade of the American Association for the Recognition of the Irish Republic. Together with all English military marches, British musical compositions and all "melodies of the jazz type," the much abused "My Country, 'Tis of Thee" was declared on the "black list" by Michael J. O'Connor, chairman of the committee on music, and Michael A. Kelly, secretary.

On the program O'Connor and Kelly had listed the American music and the Irish airs which might be played as the parade swung up Fifth avenue or later in Central Park's sheep meadow, where Judge Alfred J. Talley presided over the exercises. Below this list of airs "recommended to all bands," which the marshals of the parade were directed to enforce rigidly, was printed the "black list," definitely barring "America."

The parade was perhaps the most pretentious and best organized of the day. The police said 20,000 men, women and children swung in line past the reviewing stand at Twenty-third street, where Mayor Hylan and several members of Congress, together with many city officials, were waiting.

### WAR SONG IN MEMORIAL

PARIS, July 2.—A memorial tablet has been erected in honor of the famous song, "La Madelon," sung over here by the French fully as often as "Over There" was sung in America.

In addition to the erection of the tablet there was a big fete at Frontenoy-sous-Bois, where the song was first sung.

"La Madelon" was written early in 1914 and met with but little success. In July, it was changed and turned into a war song. A week later a professional singer found himself billeted in the Jules Ferry school and for the amusement of his comrades sang the song. Soon every one at Frontenay was singing it and after that its popularity grew until it was sung everywhere. The number although familiar in the United States did not achieve the success it did abroad.

### $50,000 FOR MUSIC SCHOOL

WASHINGTON, July 4.—$50,000 is left for the establishment of a public school of music by the Orchestral Association of Chicago, in the will of the late Florence Lathrop Page, wife of the former ambassador to Italy, Thomas Nelson Page. The will was filed for probate here last week. The public school of music is to be named the Bryan Lathrop Memorial, in memory of Mrs. Page's brother.

The estate disposed of by the will is estimated at $1,500,000. Mr. Page receives one-half the income from the residue of the estate and bequest of $250,000. The other half goes to Mrs. Page's daughters.

### PEARL TO BOOK ACTS

Harry Pearl, who was professional manager for the Irving Berlin Co., in Chicago and Detroit, is in New York for a few days visiting Harry Walker.

Pearl will go into business for himself shortly in Detroit, opening a booking office with Walker as his eastern representative.

### "MON HOMME" A BIG HIT

"Mon Homme," the French song hit, seems destined to duplicate its foreign success in this country. Featured in Ziegfeld's "Follies" it is fast achieving wide popularity and is one of the big sellers of the month.

### ROSE SINGER ENGAGED

Rose Singer of the professional department of Harms, Inc., announces her engagement to Murray Morganson, nonprofessional. They expect to marry next month.

### FILM MEN SEEK AMENDMENT

The Motion Picture Theater Owners of America, who met last week in annual convention at Minneapolis, came out strongly in support of the recently proposed amendment to the copyright law.

The amendment which was introduced by Representative Lampert, by request, provides among other things that copyright control shall not extend to public performances for profit of musical compositions where such performance is made from printed sheets or reproducing devices issued under authority of the owner of the copyright.

The picture men in connection with a discussion of the amendment passed the following resolution:

"Resolved, That every theatre owner in the country be advised that an amendment to the copyright law has been introduced which will modify the present law so as to remove the unjust license fee for the use of music in our theatres.

"Be it further resolved, that every exhibitor in the country is urged to get in personal touch with his representatives in our National Legislature to urge the passage of this amendment."

Members of the American Society of Composers and Authors who benefit greatly by the existing copyright law held a meeting on Thursday of last week at which the amendment was discussed as well as the action of the picture theatre men who are anxious for its adoption.

### MORE MONEY FOR COMPOSERS

The second division of the performing rights fees collected by the American Society of Composers, Authors and Publishers is to be made this week.

Members will divide over $30,000 which has been collected from restaurants, cafes, motion picture theaters and other resorts where copyrighted music is performed for profit. The money collected during the first three months of the year and divided among the members amounted to about $25,000. The sum collected during the past three months therefore shows a decided gain, especially in view of the fact that this is the dull period of the year in addition to which there has been a decided slump in theatrical attendances throughout the entire country.

The society expects to collect a much larger sum during the balance of the year.

### LEW POLLOCK MARRIES

CHICAGO, Ill., July 4.—Helen Mellette, of the Mellette Sisters, appearing in "The Passing Show," at the Apollo Theatre, was married on Tuesday of last week to Lew Pollock, the song writer. The wedding took place at the County Building and was witnessed by members of the "Passing Show." Willie Howard and Emily Miles acted as best man and maid of honor. Rosalie Mellette and Dolly Hackett were the bridesmaids.

### "PAPER DOLL" FEATURED

B. D. Nice & Co.'s "Paper Doll" is being featured in all the Loew houses as the theme for Wallace Reid in "Too Much Speed." A new number in preparation is "Moon River," a waltz by Lee David.

### EDDIE LEWIS IN NEW YORK

Eddie Lewis, Chicago manager for the Harry Von Tilzer Co. is in New York, where he will for the next two weeks be attached to the local professional department.

### RELEASES "LAMBKIN MAN"

Don Shriber, a Fort Collins, Col. writer and publisher, has recently released a new novelty number called "Mammy's Little Lambkin Man."

# ORCHESTRA NEWS

### ST. LOUIS LEADER IN NEW YORK

John M. McArdle, leader of the Arcadia Orchestra, playing at the Arcadia Hotel, St. Louis, is visiting New York, getting acquainted with and studying the methods of local musical leaders who are supplying the popular demand with novelty music. Mr. McArdle says that he has a fine orchestra now, but when he returns to St. Louis with the information gained in New York his outfit will be the best musical aggregation in the Middle West.

### EARLE'S YOUNGSTERS ENGAGED

Bert Earle organized an orchestra composed of youngsters who were booked by one of the leading hotels for a summer engagement. They are not yet in shape to open but the manager of the hotel grabbed them as soon as he heard one of their rehearsals.

### BOYLE'S ORCHESTRA SCORES

W. Edward Boyle, musical director at the Copley-Plaza, Boston, has met with such remarkable success that he is considering several offers made by other hotels to take charge of their orchestra. His Copley-Plaza outfit is considered one of the best in the state.

### "TAPS" SAW THE FIGHT

Taps, of Irving Berlin, Inc., orchestra department, was in charge of the entertainment for Tex Rickard at the Dempsey-Carpentier fight last Saturday. Which explains the mystery of the two "Employee" tickets that Taps had been sporting all week.

### BAND LEADERS BOOKING

CLEVELAND, Ohio, July 5.—Jos. Sibey and John Hopper, two band leaders, have joined forces and are supplying music to local resorts and hotels. They are conducting two large bands at present, one at Crescent Park and the other at French Bower.

### STARITA AT AM. HOUSE, BOSTON

Al Starita's "Saxophone Sextette" is giving a series of splendid concerts, also dance music, at the American House, Boston, Mass. The sextette is popular throughout New England, being noted for their "Grey Gull" phonograph records.

### NEW LEADER FOR HOTEL GAYOSO

MEMPHIS, Tenn., July 5.—Caspar Popparlardo, formerly of Asheville, N. C., and one of the most well known band leaders in the south, is now musical director at the Hotel Gayoso here supplying dance and concert music.

### BAND AT CRESCENT PARK

TROY, N. Y., July 5.—Herman Minch's Military Band is being featured at Crescent Park here. Mr. Minch is also furnishing the music for other resorts here and is meeting with success.

### TWO BANDS IN WHITE SHOW

George White's "Scandals," which opened at Atlantic City last Monday, for the first time featured two jazz bands, "Aunt Jemima's Band" and "Harry Yerkes' Orchestra."

### BOSTONIAN SEXTETTE ON ROOF

OTTAWA, Can., July 5.—Frost's "Bostonian Sextette" is being featured at the Century Roof Garden and is meeting with much success, with its rendition of American jazz.

### VICTORINE BAND ON STRAND ROOF

The orchestra that has been playing at the Strand Roof for the past four years was replaced this week by Al Herman's Victorine Band.

### NUSSBAUM AT SAVIN ROCK

Jos. Nussbaum and his band are supplying entertainment at Wilcox's Pier at Savin Rock, New Haven, Conn.

### BAER IS ASSISTANT CONDUCTOR

Emanuel Baer, for several years Hugo Riesenfeld's chief assistant in preparing musical scores for motion pictures, is now the assistant conductor of the Rivoli orchestra, of which Frederick Stahlberg is conductor. Mr. Baer's promotion follows the elevation of Joseph Littau from assistant conductor at the Rivoli to conductor of the Rialto orchestra. When the Rialto was opened Mr. Baer was pianist at that house but his abilities were soon recognized and he was made assistant to Mr. Riesenfeld.

### CARR AT FOREST PARK

Jimmy Carr, whose "Thousand Dollar Band" is playing at Forest Park, N. J., has taken over the management of the dancing pavillion at that place. Mr. Carr closed recently with Ed. Wynn's show, and expects to open with another production in the fall. His band is also making phonograph records in between times.

### LUCILLE HEGAMIN TOURING

Lucille Hegamin and her Blue Flame Syncopators, well known colored artists, are playing a six weeks' dance tour through Pennsylvania, Ohio and West Virginia, after which they will make an extended tour of the United States under the Cutting-Gellert Attractions management.

### BRODERICK AT MIDWAY PARK

Jack Broderick and his Novelty Orchestra are scoring a hit at Midway Park, Jamestown, N. Y., where they are playing a summer engagement. The personnel of the orchestra includes Harry Teets, Harvey Rathbun, Victor Alfan, Adam Carlisle and Jack Broderick.

### HELEN FRIED OFF FOR SUMMER

Helen Fried, of Jack Mill's orchestra department, recently recovered from a serious illness, has had a relapse and is now on a leave of absence for the summer, which she will spend camping at Oyster Bay.

### RICHTER AT MANHATTAN

Gus Richter and his band, playing at Manhattan Beach, is making a reputation for himself, especially with his Sunday afternoon concerts, which are being put over in good style.

### LESLIE BOOKING PARKS

WINNIPEG, Can., July 5.—Frank Leslie, one of the most progressive musical directors in this vicinity, is furnishing the music for Keenova and Etonia Parks, also for river steamers.

### SAXIE HOLTZWORTH AT HEALY'S

Saxie Holtzworth, composer of "Whistling Blues," and his Five Syncopators, who have been playing at Starlight Park, are now at Healy's 66th Street Golden Glades.

### INDIAN FIVE AT CONEY

Newman Fier and his "Indian Five" is a new combination of considerable promise, that has started a summer engagement at the Harvard Inn, Coney Island.

### TOCCE LEADING AT NORFOLK

NORFOLK, Va., July 5.—D. A. Tocce is the new leader that is directing the orchestra at the Academy of Music, which is playing Keith vaudeville.

### LAWSON IN ERIE

Lawson's Orchestra began a summer engagement at the Waldemere Dance Pavillion, Erie, Penn., attracting many by their superior playing.

### BASILE AT THE FIGHT

Joseph Basile and his thirty-six-piece band furnished the music at the Dempsey-Carpentier fight.

### COYLE AT HANOVER PARK

Coyle's Orchestra is playing at Hanover Park, Wallingford, Conn.

# ABOUT YOU! AND YOU!! AND YOU!!!

**Billy Grady** left New York last Saturday for a three weeks' vacation.

**Frank Mansfield** has recently completed a tour of the Keith and Interstate time.

**Joe Cohen,** a theatrical manager from Honolulu, arrived in New York recently.

**Fred Hughes,** lately with the Greenwich Village Follies, is playing the Proctor circuit.

**Gertrude Vanderbilt** recently purchased a dwelling at 309 West Eighty-fourth street.

**Una Trevelvan** closed as leading lady at the Alcazar, San Francisco, after two weeks.

**Olga Petrova** arrived in this country from Europe to begin rehearsals of "The White Peacock."

**Jack McGowan,** who sang the "Love Nest" song in "Mary," is now playing the Proctor vaudeville circuit.

**Tessa Kosta** has been signed by the Shuberts for "The Charm Kiss," which they will produce shortly.

**Stella Mayhew** deputized for Lillian Shaw at Keith's Washington last week, due to Miss Shaw's illness.

**Robert G. Vignola,** director of the Metropolitan, at Albany, left recently for a motor trip through the West.

**Carol Dempster,** star of D. W. Griffith's "Dream Street," returned to New York last week after a trip abroad.

**Jack Henry** and **Edith Maye** will be featured by George Choos in a new musical piece, entitled, "Hello Teddy."

**Ruth Stern,** secretary to **Ed. S. Kellar,** returned to New York on Tuesday from a two weeks' vacation, spent in Montreal.

**Murray and Campbell,** a new sister act, billed as "Two Misses From the Land of Harmony," are now playing the Southern time.

**Harry Kline,** formerly electrician at the Hamilton Theatre, and last with the Alhambra, left for a Summer fishing trip on Monday.

**Eva Rogers,** lyric-soprano, arrived from Houston, Texas, in New York last week, and will be seen shortly in a new vaudeville act.

**Justine Johnson** returned to New York with her husband last week aboard the *Berengaria* after a three months' trip through Europe.

**Ben and Louis Cohen,** owners of the Columbia in Detroit, motored to New York and will remain about two weeks before returning.

**Laurel Lee,** the "Chummy Chatter," will open shortly for a tour of all the Keith time in the East, over which she has been routed.

**Leo Beers,** who closed his vaudeville engagement at the New Brighton on Sunday, sails for England this week where he is booked for a long tour.

**Maurice Samuels** will revive "A Day at Ellis Island," under the title of "The Gateway of the World," and shelve the sketch he recently tried out.

**Florence Lawrence,** film star was married at Los Angeles to Charles B. Woodring, a Denver business man and the couple are living in San Francisco.

**Florence Cameron,** who appeared in New York recently in "Afgar," was married last week to Jack Kitchen, a millionaire from Washington, D. C.

**Maud Fulton** appeared in a revival of "The Brat" at the Fulton Theatre, Oakland, week of July 4th. Rupert Drum, well known on the coast, is the director.

**Brock Pemberton,** producer of "Enter Madame" and "Miss Lulu Bett," returned to New York aboard the *Adriatic* last week after a six weeks' trip through England.

**Helen Melette,** of the Melette Sisters, was married in Chicago last week to Lew Pollack; the bride is appearing at the Apollo Theatre, Chicago, in "The Passing Show of 1921."

**Eddie Kane and Jay Herman,** returned to town after attending the wedding ceremony of the latter's brother, W. P. Herman, of Bridgeport, Conn., and opened at Proctor's 5th Avenue.

**Florence Printy,** who was out of the Alcazar Stock Company for a few weeks, has been re-engaged as ingenue and resumed her duties appearing in the "Sign On the Door" this week.

**Robert Locker** has been engaged to assist Murray Anderson in the designing of the costumes and settings for the new "Greenwich Village Follies" which goes into rehearsal this week.

**Elsie Ferguson** sailed last week with her husband Thomas Clarke, Jr., for Europe; she will return shortly to begin rehearsals of the "Varying Shore," under the management of Sam Harris.

**Ralph Kettering** has completed negotiations for the production in London of "Which One Shall I Marry," and will go to England in September to watch rehearsals in the Louis Nethersole production.

**Gladys George,** who played the leading ingenue role with De Wolf Hopper and James K. Hackett in "The Better 'Ole," was engaged for a starring season with the Alcazar Players, and will make her initial appearance in "The Blindness of Virtue."

### HARRIS PRESENTS "QUEED"

LONG BRANCH, N. J., July 5.—"Queed," a new comedy in four acts by Gilbert Emery, had its premiere at the Main Street Theatre last night. The play is based on a novel of the same title, by Henry Sydor Harrison, and was staged by Priestly Morrison. Grant Mitchell in the title role portrays an eccentric bookworm who has as his life work to write a book on sociology, only to be changed into a live warm hearted man, in his love for a girl.

Besides Mr. Mitchell, the cast includes Margalo Gilmore, Albert Bruning, Leo Kennedy, T. Jerome Lawlor, Beth Martin, Mrs. Priestly Morrison, Mary Lawton, Walter Edwin and Lois Arnold.

The play was presented by Sam H. Harris.

### MORGAN STOCK AT WHALOM PARK

FITCHBURG, Mass., July 4.—Richard Morgan and his stock company are giving their second season of stock at the Whalom Park Theatre. The company opened on June 20 with "Adam and Eva." Last week "Turn to the Right" was given, and this week "Officer 666" is the attraction.

Others in the cast besides Mr. Morgan are Louise DeVoe, Margarite Slavin, Mabel Monroe, Agnes Dorntee, Corrine LaVaunt, William Balfour, Jack Daly, William H. MacDougall, John O. Hewitt, and Arnold Northway. J. Russell Webster is stage manager and Thomas Wirth is scenic artist.

# VAUDEVILLE BILLS For Next Week

## B. F. KEITH VAUDE. EX.

### NEW YORK CITY

**Palace**—Mary Haynes—Henry Santry & Band—DeHaven & Nice—Johnny Burke—Laura & Billy Dryer—Franklyn, Charles & Co.—Palo & Palet—Valeska Suratt & Co.

**Riverside**—Bernivici Bros.—Kajiyama—Gus Edwards.

**Royal**—Harland, Dixon & Girls—Edith Helena—Frank Wilcox Co.—Fred Elliot.

**Broadway**—Hayataka Bros.—Johnson, Baker & Johnson—Watts & Nawley.

**81st Street**—Frank Van Hoven—Yvette—Macart & Bradford—Charles Harrison & Co.—Walsh & Edwards—La Mont Trio.

**Hamilton** (First Half)—Gillette & Kokin—McFarlane & Palace. (Second Half)—Harry Price—Coogan & Casey—Lillian Fitzgerald.

**Coliseum** (First Half)—Monroe & Grant—Creole Cocktail. (Second Half)—The Frabelles—Foley & LaTour—Gilletti & Kokin.

**Regent** (First Half)—Harry Price—Devan & Flint—Margaret Young. (Second Half)—Werner Trio.

**Fordham** (First Half)—The Frabelles—Foley & LaTour—Wayne, Marshall & Candy—William Ebs. (Second Half)—Monroe & Grant—Jack Inglis—Farrell, Taylor & Co.—Margaret Young.

### BROOKLYN

**Bushwick**—Jack Hanley—Ames & Winthrop—Eddie Ross—Elsie La Bergere—Ethel Barrymore.

**Orpheum**—Elsa Ryan & Co.—Chic Sale—Maybelle Sherman—Ned Norworth & Co.

**Henderson's**—Three Weber Girls—Haig & La Vere—Marshall Montgomery & Co.—Ray, Eleanor Ball & Co.—Bostock's Riding School—Hilton & Norton—Pearl Regay & Band—Willie Hale & Bro.

**Far Rockaway** (First Half)—Devoe & Statzer—Krenz & White. (Second Half)—Nat Nazarro, Jr.

### ATLANTIC CITY

Bartram & Saxton—Buzzell & Parker—Brown & O'Donnell—Kitty Gordon Co.—Jack Wilson Co.—Anderson & Yvel.

### BOSTON

**Keith's**—Freddie Allen—Six Brown Bros.—La Bilbianita.

### CLEVELAND

**Hippodrome**—Josie O'Meers—Ryan & Bronson—Hazel Green & Co.—Moran & Mack—Tempest & Sunshine—Carlyle Blackwell & Co.—Herman Timberg—Vee & Tully.

### JOHNSTOWN-PITTSBURGH

**Majestic and Sheridan Square**—Jewell & Raymond—Roberts & Boyne.

### PHILADELPHIA

**Keith's**—Francis Renault—Aileen Stanley—Harry Watson & Co.—Horlick Sarampa Sisters—Frisco & Co.—Tuck & Claire—Four Lamy Bros.

### PITTSBURGH-JOHNSTOWN

**Sheridan Square and Majestic**—Hart, Wagner & Ellis.

### PITTSBURGH

**Davis**—Jean Adair & Co.—Courtney Sisters—Tracey & McBride—Signor Friscoe.

### PORTLAND

**Keith's**—Mullen & Corelli—Dorothy Sadler Co.—Raymond & Lyte—Vernon Stiles—Rose & Lee Bell—Sylvia Loyal & Co.

### SYRACUSE

**Keith's**—Millicent Mower—J. R. Johnson Co.—Franklyn Ardell & Co.—Marguerite & Alvarez.

### WASHINGTON

**Keith's**—Peggy Carhart—Harry Delf—Florence Moore—Johnny Dooley Co.

## ORPHEUM CIRCUIT

### CHICAGO

**Majestic**—Ray Raymond & Girls—Marmein Sisters & Schooler—Donovan & Lee—Joe Rolley & Co.—Curzon Sisters—McGrath & Deeds—Dennis Sisters—Rose-Ellis & Rose.

**State Lake**—Larry Harkins & Band—Josefson's Icelanders—Sampson & Douglas—Felix & Fisher.

### LOS ANGELES

**Orpheum**—Trixie Friganza—Mathews & Ayres—Melville & Rule—"Summertime"—Rose Claire—Bradley & Ardine—Homer Romaine—On Fifth Avenue.

### MILWAUKEE

**Palace**—Emma Carus & Co.—Zuhn & Dries—Meyer & Hanaford—Jos. E. Bernard & Co.—The Golden Bird—Fulton & Burt—Valentine & Bell.

### SAN FRANCISCO

**Orpheum**—Singer's Midgets—Geo. A. Moore—Byron & Haig—Edward Marshall—Mang & Snyder—Booth & Nina—Trip to Hitland—Barry & Whitledge.

## F. F. PROCTOR

### Week of July 4

### NEW YORK CITY

**Fifth Ave.** (First Half)—Wm. Mahoney—Miller & Mack—Perez & Marguerite—Jack McGowan & Co.—Dummies. (Second Half)—The DeLyons—Wilbur & Mansfield—Harry T. Conley & Co.

**125th Street** (First Half)—Creole Cocktail—Montrose & Nelson. (Second Half)—Richards & Walsh—Devoe & Statzer—Lee & Cranston—Cutty & Nelson.

**23d Street** (First Half)—Cutty & Nelson—Lee & Cranston—Fred Allen—Monroe & Grant—Junior & Perris—Hughes & Nerritt. (Second Half)—Creole Cocktail—Jean LaCorss—Clifford Jordan.

**58th Street** (First Half)—Spencer & Rose—Hilton & Norton—Elly, Little Marvel—Lowe, Feeley & Stella—Melody Garden—Great Johnson. (Second Half)—Bernivici Bros.—Wylie & Hartman—Bonita & Shep Camp—Ziska—Grace Leonard—Alvin & Alvin.

**Mt. Vernon** (First Half)—Van Cello & Mary—Howard & Clark—Shadowland—Fenton & Fields. (Second Half)—Quixie Four—Kitamura Bros.—Harry Hayden & Co.—Ardath & Dae—Rolls & Royce.

**Yonkers** (First Half)—Bernivici Bros.—Bonita & Shep Camp—Vine & Temple—John S. Blondy Co.—Dave & Lillian. (Second Half)—Jack Inglis—Green & Myra—Elly, Little Marvel—Macart & Bradford—Gold & Edwards.

### ASBURY PARK

**Maddern**—Alvino & Rogers—Drew & Wallace—California Trio—Dorol Blair—Stanley & Birnes—Kutie Kids.

### SCHENECTADY

(First Half)—Leavere & Collins—Sophie Kasmir—Three Chums—Frank Gabby—H. & E. Sharrock. (Second Half)—Lawton—Harry & Kitty Kelly—Princeton & Watson—Navassar Girls.

### NEWARK

(First Half)—Annabelle—Wright & Dietrich—Reddington & Grant—Leo Beers—Rolls & Royce—Harry T. Conley & Co. (Second Half)—Whippel Huston Co.—Dummies—Roy Harrah Co.—Jack McGowan & Co.

## B. F. KEITH VAUD. EX.

### Week of July 4

### BOSTON

**Boston**—Amanda Gilbert & Co.—Raymond Lyte—Story-Clark—Friend & Downing—Sylvia Loyal & Co.

**Scolley Square**—Frank Gould—Jim & Betty Page—Hite Reflow & Co.

**Washington Street**—Haggerty & Gordon—Emily Darrell—Adams & Thompson Girls.

### BINGHAMTON

(First Half)—Walton Duo—Gallagher & Foley—Harry Brooks Co.—Mack & Stanton—Step Lively—Claudia Coleman—Gregory Troupe. (Second Half)—Caroline—Arthur Geary—Rialta's Look—The Heyns.

### CAMBRIDGE

(First Half)—Margaret Ford—Collins & Pillard—Preston & Ysobel. (Second Half)—Zeda Hoot—Rose Lee Bell—Lockwood & Rush.

### HARRISBURG

(First Half)—Frank & M. Britton—Conroy & Howard—Kennedy & Rooney—Irwin & King—Jordon Girls. (Second Half)—Lorimer & Hudson—Eddie Cassidy—Tip Top Four—Step Lively.

### HAZLETON

(First Half)—Cooper & Lacey—Jay Regan Co.—Nelson & Madison—Sylvia Mora & Reckless Duo. (Second Half)—Togo—Knapp & Cornella—Mack & Reading—L. Coats & Crackerjacks.

### HOLYOKE

**Mountain Park** (First Half)—Jennier Bros.—Jerome & Albright—Austin & Seeds—Beatrice Doane—Lydell & Macy—Navassar Girls. (Second Half)—Gardner & Aubrey—Flaherty & Stoning—Dotson—Tarzan—D. H. H.—Royal Venetian Five.

### ITHACA

(Second Half)—Stone & Hanlo—Gallagher & Roley—Harry Brooks & Co.—Claudia Coleman—Gregory Troupe.

### JOHNSTOWN-PITTSBURGH

Irene Meyers—Stanley & Olson—Manning Sisters & Co.—Foster & Peggy.

### JERSEY CITY

(First Half)—Jean LaCrosse—Kitamura Bros.—Anderson & Burt—Lazar & Dale. (Second Half)—Foley & LaTour—Reddington & Grant—McDevitt, Kelly & Quinn—Fred Allen.

### LYNN

(First Half)—Zeda Hoot—Rose Lee Bell—Lockwood & Rush. (Second Half)—Chief Blue Cloud & Winona—Wells & Montgomery—Bellis Duo.

### MORRISTOWN

(First Half)—Turner Bros.—Wayne, Marshall & Co.—Page & Gray—Rooney & Weston. (Second Half)—Jim & G. Gilfoyle—Frank Gaby—Schictl's Marionettes.

### LANCASTER

(First Half)—Lorimer & Hudson—Ryan & Ryan—Tip Top Four—Melodies & Steps. (Second Half)—Cronin & Hart—Kennedy & Rooney—King & Irwin—Great Howard.

### NEW LONDON

(First Half)—Elvia—Clinton & Cappell—Bixlee & Lerner—Cecil Grey—Four Ortons. (Second Half)—Janet Sisters—Col. Jack George Duo.

### NEW BRITAIN

(First Half)—Alero—Col. Jack George Duo—Jim & G. Gilfoyle—Kid Kabaret. (Second Half)—Barbette—Clinton & Chappelle—Three of a Kind—Spoore & Parsons.

### NEWPORT

(First Half)—Jas. Kennedy & Co.—Elm City Four—Rita Goddard Revue. (Second Half)—Margaret Ford—Collins & Pillard—Preston & Ysobel.

### OSSINING

Hazel Crosby Co.—Kennedy & Birle—Johnny Dove—Herbert & Dare.

### PASSAIC

(First Half)—Spoore & Parsons—Wallace & Ward—Hal Johnson Co.—McFarland & Palace—Niobe. (Second Half)—Adams & Robinson—Kid Kabaret—Bixley & Lerner—John & Nellie Olms.

### PITTSBURGH

Chief Tenderhoe—Elsing & Kelgard—DeSylvia & Manning—Synco—Frank Cornell & Co.—Jack & P. Loyle—Ahearn & Peterson—Toni & Sadie Leo.

### PITTSBURGH-JOHNSTOWN

(First Half)—Potter & Hartwell—Betty Washington—Bert Stoddard—Primrose Semon Co. (Second Half)—Irene Meyers—Stanley & Olson—Manning Sisters & Co.—Foster & Peggy.

### PATERSON

(First Half)—Martin & Moore—Joe Martini—Geo. & Lil Mitchell—Hays Lynch Co.—Richards & Walsh. (Second Half)—Green & Parker—Niobe—Wordon Bros.—Lewis & Meyers.

### SHENANDOAH

(First Half)—Togo—Mack & Reading—Knapp & Cornella—L. Coats & Crackerjacks. (Second Half)—Cooper & Lacy—The Brittons—Nelson & Madison—Sylvia Mora & Duo.

### SYRACUSE

**Temple** (First Half)—Harry Price—Miller Girls—Princeton & Watson—Three Eddy Girls—H. & Kitty Kelly—Royal Venetian Five. (Second Half)—Leavere & Collins—Wild & Brooks—Watson Duo—Three Chums—Bromstick Elliot—Kafka & Stanley.

### SCARBORO

Ricardo & Ashford—Marguerite & Alverez.

## POLI CIRCUIT

### Week of July 4

### BRIDGEPORT

**Poli's** (First Half)—The Herberts—Helen Moretti—France, Bell & Boys—D. D. H.—Mme. Doree's Celebrities. (Second Half)—Pagana—Valentine Vox—Four Dancing Chicks—Burns & Frieda—The Magic Fan.

### HARTFORD

**Capitol** (First Half)—Fred & Al Smith—Geo. F. Hall—Medley Trio—Burns & Freda—Jim Duffy Co. (Second Half)—The Espinosas—Jerome & Albright—Austin & Seeds—Wells, Virginia & West—Romas Trio.

### NEW HAVEN

**Palace** (First Half)—Kay Neilan—Valentine Vox—Dotson—The Magic Fan. (Second Half)—Fred & Al Smith—Helen Moretti—Frances Bell & Boys—Jim Duffy Co.

**Bijou** (First Half)—The Espinosas—Pagana—Tarzan—Barnes & Worsley—Four Dancing Chicks. (Second Half)—Frances Dougherty—Gee Will A Kins.

### SCRANTON

**Poli's** (First Half)—Will Morris—Wilson & Kelly—Mabel Taliaferro—Ed & May Howard—A. & Gertie Falls. (Second Half)—Alton & Allen—Lillian Bernard—Porter J. White—Pietro—Loretta Bears.

### WILKES-BARRE

**Poli's** (First Half)—Alton & Allen—Lillian Bernard—Porter J. White—Pietro—Loretta Bears. (Second Half)—Will Morris—Wilson & Kelly—Mabel Taliaferro Co.—Ed & May Howard—Archie & G. Falls.

### WATERBURY

**Poli's** (First Half)—Blue Cloud & Winona—Elaine Beasley—Wells, Virginia & West—Duval & Little—Romas Trio. (Second Half)—The Herberts—Geo. F. Hall—Medley Trio—Barnes & Worsley—Doree's Celebrities.

## PANTAGES CIRCUIT

### WINNIPEG

**Pantages**—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

### REGINA & SASKATOON

**Pantages**—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

### EDMONTON, CAN.

**Pantages**—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

### CALGARY, ALTA.

**Pantages**—3 Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

### GT. FALLS & HELENA

**Pantages**—Baggett & Shelton—Murdock & Kennedy—3 Kellons—Richard Francis—Under the Apple Tree.

### BUTTE & ANACONDA

**Pantages**—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—3 La Grohs.

### SPOKANE

**Pantages**—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

### WALLA WALLA & YAKIMA

**Pantages**—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

### SEATTLE

**Pantages**—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

### VICTORIA, B. C.

**Pantages**—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

### VANCOUVER, B. C.

**Pantages**—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

### TACOMA

**Pantages**—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

### PORTLAND

**Pantages**—Mack & Williams—Cleveland & Dowry—Joe Roberts—Foster's Pierrots—Dobbs, Clark & Bare—Making Movies.

### TRAVEL

**Pantages**—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

### SAN FRANCISCO

**Pantages**—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

### OAKLAND

**Pantages**—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

### LOS ANGELES

**Pantages**—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

### SAN DIEGO

**Pantages**—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

### LONG BEACH

**Pantages**—Gray & Askin—Fern, Begelow & King—Jones & Jones—Yes, My Dear—Alanson.

### SALT LAKE

**Pantages**—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

### OGDEN

**Pantages**—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Hardon & Perry Co.—Lottie Mayer & Co.

### DENVER

**Pantages**—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

## MARCUS LOEW CIRCUIT

### NEW YORK CITY

**American** (First Half)—Mivellos—Senna & Stevens—McCormack & Regan—Rose Garden—Harry Lee. (Second Half)—Poilu—Carter & Buddy—Armstrong & Downey—Bartlett, Smith & Sherry—Duke's Mixture—Florence Nelson—Morris & Shaw—Nora Jane & Co.

**Victoria** (First Half)—Albin & Kenny—Rogers, Bennett & Traps—Joe Mack & Girls—Willie Smith. (Second Half)—Monte & Parte—Rose Garden—La Coste & Bonawe—Dody & Berman—Three Wilson Girls.

**Lincoln Square** (First Half)—Adams & Chase—Paul Earl—Wilson & Wilson—Mabel Harper & Co.—Kramer & Paterson. (Second Half)—Lainne & Tollman—Haggerty & Gordon—La Maire & Sheldon—Willie Smith—Keeney, Mason & Scholl.

**Greeley Square** (First Half)—Bicknell—Haggerty & Gordon—Florence Nelson—La Coste & Bonawe—Bartlett, Smith & Terry—Gypsy Trio. (Second Half)—Ajax & Emily—Lillian Boardman—Andy & Louise Barlow—Bryant & Stewart—Chas. Ahearn & Co.

**Delancey Street** (First Half)—Turner & Grace—Flo Ring—Geo. Stanley & Sister—Chapelle, Stenette & Co.—Dody & Berman—Lunette Sisters. (Second Half)—Bicknell—Evelyn Cunningham—Reese & Edwards—Minstrel Monarchs—Reckless & Arley.

**National** (First Half)—Arnoldos—Carter & Buddy—Green & Myra—Chas. Reilly—Chas. Ahearn & Co. (Second Half)—Burt Earle Trio—Octavo—Joe Mack & Girls—Senna & Stevens—Alvin & Kenny.

**Orpheum** (First Half)—Ernesto—Boyd & King—Lew Welch—Blakes' Mules. (Second Half)—Adams & Chase—Paul Earl—Green & Myra—Steppe & Lancaster—Lunette Sisters.

**Boulevard** (First Half)—Kennedy, Mason & Scholl—Octavo—Andy & Louise Barlow—Steppe & Lancaster—Three Wilson Girls. (Second Half)—Ernesto—Geo. Stanley & Sister—Tom Davies & Co.—Harry Lee—Gypsy Trio.

**Ave. B** (First Half)—Lony Nase—Violinsky—Aerial Le Vails. (Second Half)—Ryan & Weber—Harry White—Leach, La Quintin Trio.

### BROOKLYN

**Metropolitan** (First Half)—Nora Jane & Co.—Evelyn Cunningham—Armstrong & Downey—Morris & Shaw—Duke's Mixture. (Second Half)—Wilson & Wilson—McCormack & Regay—Chas. Reilly—Kuma & Co.

**Fulton** (First Half)—Poilu—Lillian Boardman—Minstrel Monarchs—Foster & Seamon—Ajax & Emily. (Second Half)—Lieut. Thetion & Co.—Boyd & King—Geo. Morton—Blakes' Mules.

**Palace** (First Half)—Ryan & Weber—Chas. Reilly—Dunan & Feeley. (Second Half)—Mammy—Billy Schoch—Aerial Le Vails.

**Warwick** (First Half)—Geo. Morton—Lainne & Tollman. (Second Half)—Marino & Berger—Dura & Feeley.

### BOSTON

(First Half)—King Bros.—Hilton Sisters—McNally & Ashton—Crescent Comedy Four—Henshaw & Avery—Reese & Edwards. (Second Half)—Faber Bros.—Fox & Venetta—Morrissey & Young—Howard & Craddock.

### HAMILTON, CANADA

(First Half)—Jessie Morris—Rainbow & Mohawk—Grazer & Lawlor—Winchill & McCormack—Thirty Pink Toes. (Second Half)—Connors & Cleo—Ed Hill—Joe Flynn—Frank Ward—Cowboy Williams & Daisy.

### LONDON, CANADA

(First Half)—Just Friends—Love Lawyer—Smith & Cook. (Second Half)—Mr. & Mrs. Wiley—Calvert & Shayne—Bon O'Connor.

### MONTREAL, CANADA

Snell & Vernon—Phil Davis—Maletta, Boncini & Co.—Royal Four—Pep-O-Mint Revue.

### OTTAWA, CANADA

Geo. W. Moore—Norton & Wilson—Powers, Marsh & Delmere—Rucker & Winifred—Whirl of Variety.

(Continued on page 24)

**CAPT. ADAMS ODIVA AND SEALS**

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## GIRLS WANT VINDICATION

The three show girls, Eunice Thurston, and her "stage" sisters Bessie and Irma, against whom, extradition proceedings were recently dismissed in the Supreme Court, have voluntarily gone to Boston to answer the indictment pending against them as they are anxious to be cleared of any alleged complicity in the Roi de France stock deal, and wish to be completely exonerated.

Herman F. Spellman their New York attorney said that he had every confidence that the indictment would be dismissed against the girls as soon as the district attorney considers whatever evidence he may have on hand. "The Misses Thurston are anxious to be declared innocent at the earliest possible moment," said Mr. Spellman. "They wish to be cleared of any alleged complicity with it. It is true that the Supreme Court set aside the executive warrant of Governor Miller and refused to permit the Thurston sisters to be extradited to Massachusetts, nevertheless, the girls have gone there voluntarily. If the district attorney will consider such evidence as he has on hand he will probably ask for the dismissal of the indictment. Should he after mature deliberation feel that the young ladies should be tried, I have requested that they be given a speedy trial, as it would be unfair to them who voluntarily returned to the state to undergo the stigma of indictment."

## C. P. R. OPENS NEW OFFICE

The Canadian Pacific Railway theatrical traffic agency is now located in the new Canadian Pacific Building at Madison avenue and Forty-fourth street. The agency is maintained to afford the theatrical, musical and motion picture enterprises assistance and accommodation in connection with transportation in Canada, to Europe, Australia and the Orient. Bruce Noble is the Theatrical Traffic Agent.

## "SPITE CORNER" OPENS JULY 11

ATLANTIC CITY, July 5.—Frank Craven's new comedy, "Spite Corner," will open here on Monday night, July 11. John Golden is making the production which is to open in New York early next season.

## ATTACHES DEMPSEY MONEY

Four hundred and fifty thousand dollars in connection with the Dempsey-Carpentier fight, which was deposited as a stake in New York, was attached last week by Frank A. Spellman, the motion picture and sports promoter. This included the $300,000 stake put up by Dempsey, on deposit with the Guaranty Trust Company. The order of attachment was issued by Supreme Court Justice Thomas F. Donnelly.

This was due to a claim by Spellman that $100,000 was due him under a contract for his services in securing for Jack Dempsey, a contract with the Pathe Films, Inc., which featured the boxer in a serial called "Daredevil Jack," and which, according to Spellman, earned more than $1,000,000. Shortly after the attachment was served, tying up the stake, $50,000 on deposit with the Central Trust Company, as a forfeit, and $100,000 in the hands of Pathe Films, Inc., were also attached. In addition to the papers of attachment on the banks, similar orders were served on Tex Rickard, in Madison Square Garden.

Spellman claims that Dempsey and Kearns made over $400,000 on the film, and that his contract called for twenty-five per cent of their profits, which made the amount due him, $100,000.

Early this week, Spellman also secured papers of attachment on Dempsey's motor car.

## TO PAY EXPOSITION DIVIDEND

SAN FRANCISCO, July 4.—A final announcement made by the trustees that a stockholders' dividend will be paid August 1 of this year, and that thereafter, nothing but the memory of the great world event of 1915 will remain. The dividend that will be paid to the 8,700 stockholders will be 8 cents on each dollar subscribed. With the closing of the affairs of the Exposition at this time another record will have been established, as none of the other great expositions held in this country was finally wound up in less than six years from the date of closing. The trustees believe that this is the first time in which an Exposition of this magnitude had any surplus to distribute, most of the shows being losing ventures.

## FOLLIES GIRL LOSES FURNITURE

Mrs. Helen Louise Moyer Spear, formerly in the "Follies of 1914," will have to give up the contents of her home, valued by her at $18,000, which she brought to her New York apartments from her husband's home in Philadelphia, by the decision of Justice Cohalan of the Supreme Court.

Mrs. Spear brought the furnishings to New York in January, 1920, after a raid on her husband's home while he was out. She had it removed by a New York truck which she sent out to Philadelphia, when differences arose between herself and her husband, James Spear, Jr., whom she married in 1914.

Suit was started against Mrs. Spear after she had brought the furnishings here, by X. Carstairs & Company, brokers, who had obtained a $26,302 judgment against her husband. They had been able to collect nothing from Spear, and alleged that the furnishings had been transferred to her by a bill of sale in order to hinder the plaintiffs from collecting the claim. They complained that Mrs. Spear had given no consideration for the property, and that she had left her husband in July, 1919, and had directed the raid upon her former home to prevent collection of the judgment.

The brokers put an attachment on the property when they started suit here, and a sheriff's jury decided in her favor. The brokers asked that they be adjudged owners, and Justice Cohalan's decision grants this request.

Spear appeared as a witness for the brokers and testified that despite the bill of sale the property remained in his possession until after his wife and he separated. He said that she had agreed to give up her bill of sale, but had broken the agreement. Spear stated that he was paying his wife alimony of $575 a month, pending final decision in a suit in Philadelphia in which he named as co-respondent James D. Holloway, a lumber merchant.

Herman H. Levy, counsel for Mrs. Spear, said that the case was "ridiculous." He said that Spear had an income of $30,000 a year, and that he and Christian A. Hagen, of the firm of Carstairs & Co., were fellow-members of the Racquet Club.

"The conveyance to the wife was made without money consideration at about the time when the plaintiff's claim was being pressed," said Justice Cohalan. "The testimony convinces me that the conveyance was made for the purpose of hindering, delaying and defrauding the creditors. That is was not a bona fide conveyance is strengthened by the fact that the property remained in the husband's possession for a long period of time after the husband and wife had become estranged."

## THREE MATINEES A WEEK

CLEVELAND, O., July 5.—The McLaughlin Repertory Company at the Ohio theatre have decided to give three matinees weekly during the balance of the summer run. The days selected for the performances are Wednesday, Thursday and Saturday. The play this week is "Nightie Night."

## ANOTHER SOTHERN IN CHEW CASE

Besides Jean H. Sothern, the wife of Captain Beverly Chew, there is another woman, who posed as Mrs. Chew in October, 1920, using the name of Jean Sothern, counsel for Captain Chew stated at the trial of the army officer on the charge of forgery before a court martial at Governors Island last week. This actress sought by the defence is not the film star and vaudeville actress, Jean Sothern, who lives at No. 560 West 165th street, and who protested last week that she was being mistaken for the woman in the case.

Jules Larvett, a theatrical manager of No. 1547 Broadway, identified Mrs. Chew as Jean H. Sothern, a film actress who was under contract to him.

The woman sought for is said to resemble Mrs. Chew closely. She is said to have used Mrs. Chew's name when she accompanied the captain while shopping and paid for her purchases with checks signed in the name of Mrs. Chew. Jean H. Sothern, the captain's wife, is under indictment, charged with presenting worthless checks to department stores in Washington and New York. She has testified that she was in Richmond, Virginia, at the time she is alleged to have passed one of the worthless checks in Washington.

The defense offered testimony of several witnesses in an endeavor to show that Captain Chew's experience at the front during the war caused him to undergo a mental change by which his subsequent actions may be explained.

Ivan H. Odbert, of Monessen, Pa., formerly a lieutenant in the Twenty-eighth Infantry, First Division, testified that he was on duty with Captain Chew behind the lines when they were knocked down by a German shell which exploded a few yards from where they were standing, and that once they were overtaken by a gas cloud. Chew was ill for a long time after this, the witness stated, but never reported to the company doctor.

Captain Robert C. Kent, who was associated with Chew in the work of the Army Survey Board at No. 39 Whitehall street in 1919, testified that Chew seemed "subnormal or irrational." He said that Chew would often "bawl out" his commanding officer and after hiring civilian attorneys would fire them a day before the case was to be tried.

Jean Sothern, well known in vaudeville and on the screen, has no connection with the case and has been much annoyed and upset by the peculiar conflict of names and professions.

## ANDERSON TO HAVE THEATRE

The Bohemians, Inc., are planning to build a theatre to be called the John Murray Anderson Theatre and that they are already considering several sites, one of which will be definitely chosen within a week or two. This move has been, it is understood, under consideration by the Bohemians, Inc., for several months. However, it is certain that the theatre will be built and that work on the house will be started within the next few months. No mention was made of any particular play they have in readiness.

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# NEW ACTS

## SMITH AND BARKER

**Theatre**—*Proctor's 23d Street.*
**Time**—*Fourteen minutes.*
**Style**—*Comedy Sketch.*
**Setting**—*"Three."*

The locale purports to be the office of Dr. Harry Graves, who is married, and together with his wife has been starving along for some time in the hope that a patient may come to the office. Unknown to his wife the doctor has been selling various books from his medical library so that they can eat. There is some talk about a rice pudding, part of which the wife brings in, in a pan, and concerning which the doctor says the happiest moment of his life will be when he can throw the pudding out of the window as they have been living on it for three weeks.

The 'phone rings and the doctor says it's all right, that he has a job as grocery errand-boy and that he will get something to eat on credit, make the first delivery to his own home, and then they won't fire him until the groceries are paid for anyway; he leaves for the job despite his wife's protests that he is giving up a career and her importunities to wait at least until the morrow.

The doorbell rings (it sounded exactly like the same bell rung from the same position) and a woman patient is admitted after the knives and forks and the pan of rice pudding have been hastily swept into a desk drawer.

The woman, who announces herself as a Mrs. Sage, proves to be a hypochondriac and wants to see the doctor immediately. She knows she has Bright's Disease, tuberculosis and a number of other ailments.

The doctor enters with the order in cap and apron but manages to doff both before he is seen by Mrs. Sage and tells her he has just come from an operation.

There is considerable dialogue which brought laughs, the old "hypo" insisting there was something the matter with her, and the doctor being equally insistent that she was quite well and in the best of health.

The wife tries to smooth over the situation and adds to the comedy although the license taken of having a wife in the doctor's consulting room was a little strained.

The 'phone rings and the wife is advised that her husband is fired from the grocery store because he has taken so long on his first errand—the Mrs. Sage says she is Hetty Sage and has millions, and that she has been interviewing doctors for some time to find a chief of staff for her hospital but that all the rest have not been honest.

She offers the position to the young, honest physician, gives him a check for $1,000 and a ten dollar bill besides to take the young wife out for a meal.

The finish of the act has been well thought out, the laugh coming right at the end as the husband throws the rice pudding out of the window.

Went over well to laughs and hands when reviewed and is above the average comedy sketch seen on the small time or in the medium houses; it is, however, weak in places, particularly the opening, where it lacks just that touch of the master hand to lift it from the small time class. Subsequently it improves considerably.

Hardly big time material although it might do nicely in a spot in the better houses; the parts were all adequately played. H. W. M.

## ADAMS AND CHASE

**Theatre**—*American.*
**Style**—*Singing and Dancing.*
**Time**—*Nine minutes.*
**Setting**—*"Three."*

Man and girl, the man opening with a number in which, while he was singing, the girl made her appearance in a Colonial costume and the two danced the minuet to the music of Paderewski's Minuet which was exceptionally well played by the orchestra.

The man then sang, "For All the Lady Wanted Was a Sample," after which the girl in a ballet costume of pink did some very good toe work in a fast dance that showed the result of long and careful training as well as arduous practice. Received good hands but no doubt, had the house been bigger, would have fared better—she deserved to.

After another number by the man, the girl appeared in a dress of green trimmed with imitation ermine fur and a toque to match which was further ornamented with gilt braid, and the two did a tango dance to fast music tempo concluding with a fast whirl which drew a good hand.

The girl then "stripped" the dress and was seen to be attired in a short skirt of what appeared to be blue tulle and bodice of fishscales. Short white bloomers were worn and there were silver shoulder straps and a pink ribbon at the waist.

The two did a fast acrobatic dance with lots of life, speed and pep, and concluded with a fast whirl, the girl holding on to the man with one arm around the neck.

Turn shows class and speed and would do nicely in the better houses: went over to big applause and deserved it.—H. W. M.

## HOLMAN GETS 54 WEEKS

Harry Holman has been booked solid for fifty-four weeks, beginning in Washington, July 4th, over the Keith circuit, into the Orpheum circuit and back over the Keith time, ending with the week of July 10th, 1922, at the Bushwick Theatre in Brooklyn, playing "Hard-Boiled Hampton." He will then sail for Europe.

## TO SCREEN ART COLLECTION

With the co-operation of the authorities of the Metropolitan Museum of Art, Pathe Review has prepared a treat for motion picture patrons to be issued during the late Summer and early Autumn. That institution has a worldwide reputation for the excellence and completeness of its historical and archaeological art collections. It is the chief point of interest for all thoughtful, serious-minded visitors to New York. Its exhibits of objects illustrating life in ancient times and later progress in the arts and industries are of absorbing interest.

To present such valuable material on the motion picture screen will add vastly to the public benefit derived from these collections. This is the first time the museum authorities have given permission for the various objects to be popularized in this way. To picture them for the screen means the setting up in the various rooms of lights, and other motion picture studio accessories, and the assistance of curators and museum attendants accustomed to handling precious and fragile material. Certain objects, like those taken from ancient Egyptian tombs, are preserved in glass vacuum cases. To expose them to the air for more than a few minutes at a time might result in their destruction.

Thus far Pathe Review has photographed material for three separate subjects arranged from Metropolitan Museum collections. The first to be released, in August, is a view of the recent addition to the Egyptian collection. These objects belong to the most important archaeological find of modern time—a great achievement for the museum's research staff in 1918. Deep in the heart of a cliff tomb up the Nile the museum expedition found a set of little wooden images, representing the house and servants and many utensils and implements of Prince Mehenkwetre.

The Prince loved his garden, fringed about with fruit trees, and with a little pool in the center, and it was the habit of the Egyptians to bury with the deceased images of his relatives and closest friends and many times his household pets. These images are called ushabte figures. The pictures—like the models themselves—amount to a liberal education regarding the actual life of that fascinating ancient period.

The two succeeding features of this Pathe Review series present the museum's historical collections of violins and of the armor worn by fighting men in all ages.

## ELSIE FERGUSON RETURNING

Elsie Ferguson will appear under the management of Sam H. Harris this Fall in a new play by Zoe Akins, authoress of "Declasse," entitled "The Varying Shore." Miss Ferguson will start rehearsing in September and open on Broadway in October.

Miss Ferguson has not appeared on the speaking stage since she was in "Sacred and Profane Love." Sam H. Harris will also produce another play by Zoe Akins, called "St. Ursula," in which Emily Stevens will have the leading role.

## "CABIRIA" AT THE STRAND

"Cabiria," which was impressively revived at the Strand on Sunday, holds a unique place in the city's cinema history. It is to be sure the only scenario which can claim the famous Gabriele d'Annunzio. Its local importance is, however, greater. It is the first of the picture plays to be shown at the rate of $2 a ticket. Managers watched nervously some seven or eight years ago the relentless advance of the movie. But they had one confidence. This form of diversion could never rival their so-called Broadway offerings. One could never, for instance, demand $2 a ticket. Then "Cabiria" came to the Knickerbocker Theatre and did it successfully, just by way of showing how mutable are conditions in the world of Punch and Judy.

"Cabiria" in its imagination and in many details of its actual execution is still a notable essay in this field. In its vastness of plan there have inevitably been more impressive successors. Mr. Griffith, for instance, in his Babylonian scenes has from time to time reconstructed a period more elaborately and more impressively. "Cabiria" is well worth seeing. The wonderful Maciste, who was baptized by this film, still dominates it, and the tragic acting of Signora Manzini makes impressive all the scenes in which she appears.

Of course, the spectacle is all too latinate for the taste of this clime in some of its scenes. Among these are the prolonged death agonies of the Princess. But the picture abounds in interest and beauty. It is by way of being rather a noble artistic achievement in a field that does not always keep high ideals in mind.

## DE MILLES WIN IN FILM SUIT

Pat Casey must account for an alleged $100,000 in profits on motion pictures, which he is said to have made, to Mrs. Beatrice M. De Mille, and Cecil B. De Mille, dramatists, under a decision made by Supreme Court Justice Hotchkiss last week. The ruling was handed down on an action started in 1916 by the De Milles, who claimed they sold the right to convert stage plays into motion pictures to Casey.

According to the De Milles, they entered into a contract in 1913 with Casey, whereby he was given the motion picture rights to plays which they owned, among them being "Lord Chumley," "The Charity Ball," "The Wife," "Men and Women" and "Strong-heart," on the condition that the De Milles were to receive $75 a week on each film for each week that the film would be exhibited.

The plaintiffs also named as defendants the old Biograph Company, which made the films, and the Protective Amusement Company, a concern alleged to be owned by Mr. Casey. Mr. Casey, they showed, assigned his rights in their plays to the Protective and to the Biograph, respectively. In opposing the motion for an accounting, Mr. Casey submitted a statement of the Biograph's financial standing but the court ruled he alone was responsible to the De Milles.

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YCLORAMAS in PROPS and LIGHTING EFFECTS, OUR COSTUMES ARE
TION—SHORT NOTICE, LOWEST PRICES and IMMEDIATE DELIVERIES

## VAUDEVILLE BILLS

(Continued from Page 21)

**PROVIDENCE**

(First Half)—Faber Bros.—Fox & Venetta—Morrissey & Young—Santosca—Howard & Craddock. (Second Half)—King Bros.—Hilton Sisters—McNally & Ashton—Crescent Comedy Four.

**TORONTO, CANADA**

De Onnos—Burton & Shea—Dae & Neville—Fred Rogers—Fred La Reine & Co.

**WASHINGTON, D. C.**

Aerial Macks—Tess & Ann Carter—Lester, Bernard & Co.—Beck & Stone—Dancers Supreme.

**WINDSOR, CANADA**

(First Half)—Mr. & Mrs. Wiley—Calvert & Shayne—Bob O'Connor & Co. (Last Half)—Just Friends—Love Lawyer—Smith & Cook.

**ATLANTA**

(First Half)—Ed Hastings—Irene & Douglas Carberry—Cushing & West—Taylor, Macy & Hawks—Flying Russells. (Second Half)—Dave Kindler—Gaby Bros.

**BIRMINGHAM**

(First Half)—The Rickards—Chas. Reeder—Dena Cooper & Co.—Worth & Welling—Beaggy & Clauss. (Second Half)—Ed Hastings—Irene & Douglas Carberry—Cushing & West—Taylor, Macy & Hawks—Flying Russells.

**CHICAGO**

King & Cody—Baldwin, Austin & Gaines—Chapman & Ring—Mack & Dean—Four Bangards—Mr. & Mrs. Sidney Payne.

**DALLAS**

(First Half)—Wright & Wilson—Tommy Dooley The Crisis—Lone Star Four. (Second Half)—Francis & Day—Kelso & Lee—Billy DeVere—La Temple & Co.

**HOUSTON**

(First Half)—Lamb & Goodrich—Bert Adler—Lyle & Emerson—Worth Walten Four—Lillian Ziegler & Co. (Second Half)—Francis & Wilson—Dorothy Bard & Co.—Slack & Hayes—Phesay & Powell—Barnold's Dogs.

**KNOXVILLE**

(First Half)—Dave Kindler—Gaby Bros. (Second Half)—Dancing Cronins—Arnold & Marion.

**KANSAS CITY**

(First Half)—Hal Stryker—Galloway & Garette—Violet & Lois—Barrett & Cuneen—Fortune Queen. (Second Half)—Sullivan & Mack—Rita Shirley—Burke & Burke—Frank Juhaz & Co.—Royal Trio.

**MEMPHIS**

(First Half)—Donabelle & Wilson—Knowles & Hurst—Dance Party—Gene Morgan—Roder & Dean. (Second Half)—Dancing DuBrowns—Kneeland & Powers—G. Swayne Gordon & Co.—Herman Briscoe—The Norvellos.

**NASHVILLE**

(First Half)—Dancing DuBrowns—Kneeland & Powers—G. Swayne Gordon & Co.—Herman Briscoe—The Norvellos. (Second Half)—Chas. Reeder—Dena Cooper & Co.—Worth & Welling—Beaggy & Clauss.

**NEW ORLEANS**

(First Half)—Francis & Wilson—Dorothy Bard & Co.—Slack & Hayes—Phesay & Powell—Barnold's Dogs. (Second Half)—Donabelle & Wilson—Knowles & Hurst—Dance Party—Gene Morgan—Roder & Dean.

**OKLAHOMA CITY**

(First Half)—Hip Raymond—Gene & Katherine King—Jimmy Rosen & Co.—Sobel & Weber—Mixtures. (Second Half)—Flying Howards—Zolar & Knox—Trix & Harvey Speck—Ward & Wilson—DeMario Five.

**SAN ANTONIO**

(First Half)—Donald & Donalda—Hill & Rose—Phillips & Eby—Jack Symonds—Ed Gingras & Co. (Second Half)—Lamb & Goodrich—Bert Adler—Lyle & Emerson—Worth Wayten Four—Lillian Ziegler & Co.

## ZIEGFELD ANSWERS ELMAN

Florenz Ziegfeld, who was sued last week by Mischa Elman, the violinist, for $100,000 for breach of contract, declared last week that Elman was the party who had violated the terms of the contract by failing to deliver the operetta score in accordance with the agreement. Ziegfeld said that on this account he had demanded that Elman return the $10,000 he had paid him as an advance royalty, and it was because of this demand that Elman's attorneys filed suit against him.

According to Ziegfeld, Elman went to Europe after accepting the $10,000 advance to write the score for the operetta, which was to be based on the Richard Harding Davis novel, "Soldiers of Fortune." He said that the libretto had been prepared by Augustus Thomas and the lyrics by Gene Buck.

In his suit, Elman, who is now on a concert tour in the Orient, alleged that he had offered the score, which he had completed, to Ziegfeld, but the producer had refused to accept it.

## SPECIAL TRAIN FOR FIGHT

The shortest trip ever made by a special train was accomplished Saturday when John MacCormack chartered a car to go to the fight in Jersey City. He took as his guests David W. Griffith, Anthony Paul Kelly, Marshall Thomas McCarthy and J. J. McCarthy. The train pulled out of the Pennsylvania station at 12.15 and took its distinguished passengers to within three blocks of the arena.

## PITOU SENDING OUT FIVE

Although many managers who send out touring companies have declared that they will not send out as many shows this coming season as they have formerly because of the high costs, troubles with the stage hands, and mechanics, Augustus Pitou will send out as many companies as he has been sending in previous seasons. "The Old Homestead" will start its thirty-fifth season at Beacon, N. Y., the middle of August. Miss May Robson will go on tour with Nina Wilcox Putnam's "It Pays to Smile," which Ethel Watts Mumford has dramatized; and Fiske O'Hara will play "The Happy Cavalier," by Anna Nichols.

Walker Whiteside will go on tour with a play in August. Altogether Mr. Pitou plans to start five companies in August and several others as the season goes along.

"The Old Homestead" will have Walter Ayres in the leading part with a supporting cast including Charles Carter, who has played the part of Cy Prime for twenty-five years; George Patch, who has been with the company for thirty-one seasons; Walton Macfee, Victor Vance, J. H. Ekin, Rene D'Arcy; Mr. and Mrs. Larry Keating, Lottie Lasky, Flournoy Snyder; George Weiseman, who has charge of all the music and who played in "The Old Homestead" in the days of Denman Thompson; D. E. Morris, Margaret Atkinson, Fred Coulter, Earl Warrick, and Oscar Sidney. Ed. Snader will put the show on; Sam Taylor will manage it; and H. C. Lewis will be the general manager. "The Old Homestead" will play through the Northwest, the Middlewest, and the South.

## GORDONS TO BUILD IN BOSTON

BOSTON, June 27.—Plans have been completed for the erection of a 11-story theatre and office building at the corner of Washington and Province streets, which will be called Gordon's Theatre. The theatre will seat 2,000.

The new structure will have a frontage of 122 feet, and will be built by the Olympia Realty Company. It is planned to widen Washington street before the building is finished.

## PAVLOWA'S SISTER IN POVERTY

CHICAGO, July 5.—Vera Pavlowa, sister of Anna, the famous Russian Ballet dancer, has been found here in poverty, sewing in a hospital at $40 a month.

Five years ago she lived in Moscow and her position was apparently secure. She had but one step more to become a star ballet dancer in the Moscow Imperial ballet. She was a member of the family of Count Golitzin, a political power. Then came the revolution, and Anna is the only relative that she has living as a result of the fighting that ensued. Her parents, five brothers, and her husband were killed during the war. Her three year old son died of typhus, and she was held captive in a prison at Odessa for months. "I was released when the allied troops came," she said, "and landed here somehow probably because my sister likes to dance here. Anna gives me some money but I'm destitute but for the forty dollars a month. However if I had any more I would spend it, even a thousand a night. But think of me sewing here, me a Moscow ballet dancer."

## GRAND OPERA IN PARK

The Defoe Grand Opera Company will open at Carlin's Liberty Heights Park, Baltimore, Md., July 11, replacing vaudeville which has been the attraction since the opening of the summer season.

The company is under the direction of the Wirth, Blumenfeld and will present four operas a week at $2.50 top, the opening bills will be Cavalleria Rusticana, Il Trovatore, Rigoletto and Aida.

The cast will include, Carrara, Garbadilla, Donking and others, negotiations now pending for Mabel Garrison.

J. J. Carlin, manager of the park is receiving big local support through subscription.

## "GOOD MORNING DEARIE" CAST SET

"Good Morning Dearie," to be produced in the near future by Chas. Dillingham will have a cast that will include Harland Dixon, John Price Jones, William Kent, Oscar Shaw, Louise Groody, and Ada Lewis.

## "SWEETHEART SHOP" AGAIN

Several companies of "The Sweetheart Shop" will go on the road next season if the plans made by Edgar MacGregor mature. Mr. MacGregor was the original producer of the show and afterward sold it to The Sweetheart Shop Corporation. At the time of the sale he made a contract with the corporation under which he became general manager of the production. One of the clauses in the contract provided that a sum of $2,500 should be put aside to pay expenses if the show should not make money.

When the show closed and the guarantee fund was found to be short, Mr. MacGregor advised the players to attach the scenery used in the production. This was done by the A. E. A., which filed claims for the salaries due the players. Mr. MacGregor is now trying to buy the actors' claims and plans to sue the corporation for these as well as for the money which he claims is coming to him personally. If he can obtain control of the production once more he will send several companies on the road with it next season.

He has also signed a contract with the Manhattan Comedy Company, which is at present incorporating, for the production of "A Night of Love" by Samuel Ruswin Golding, who collaborated on "The Bronx Express."

## FROLIC TO REOPEN

The "Midnight Frolic," on the roof of the New Amsterdam Theatre, will be reopened by Florenz Ziegfeld, Jr., some time in July. The "Frolic" was closed by Ziegfeld several weeks ago because, as announced by the producer at the time, he would not stand for his patrons being humiliated by ambitious policemen looking for hip-caches of liquor.

The recent court ruling necessitating a warrant being obtained before detectives can search has induced Ziegfeld to change his plans.

## BONITA AND CAMP OPEN

Bonita and Shep Camp have teamed up in a new act, which they opened with in Proctor's Yonkers' Theatre on Monday.

PRESENTED BY THE ORIGINATOR
"JACK SNYDER'S FOUR BIG SONG HITS"
"A LITTLE BIRDIE WHISPERED IT TO ME"
"FRANKIE"
BROTHER SONG TO MARGIE
TWEET TWEET TWEET
THANKS
OH! JADA BABY
(SHE'S JUST A LITTLE BABY DOLL)
MY RUBY PAL
(I CALL MY HAPPINESS)
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1658 BROADWAY, NEW YORK.
Professional Copies and Vocal Orchestrations now Ready
Write Wire Call
Doubles for 2 Boys 2 Girls Boy & Girl (Fit Anywhere)
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## NON-COMMERCIAL COS. SUCCEED

One of the outstanding features of the last two or three seasons has been the success achieved by several of the so-called non-commercial organizations, which have produced some of the best things done on Broadway and produced them at a profit. The Theatre Guild alone had three attractions playing simultaneously and each of these was a financial success. It also produced several other plays during the season. On the whole it was an artistic and a financial success.

Principally because of the success of the Guild and also because of the success of the Provincetown Players' production of "The Emperor Jones," in which Charles Gilpin starred, the last two months have seen the organization of perhaps half a dozen organizations more or less similar in scope and purpose to the Theatre Guild. Two of these have already arranged to have their productions placed on Broadway and another, an older organization which had formerly confined its activities to Greenwich Village, is attempting to obtain financial assistance toward renting one of the Broadway houses for the coming season.

Most important of these new organizations is the Repertory Theatre which recently gave "John Ferguson" at the Belmont. "John Ferguson" closed last Saturday night to allow Augustin Duncan, who plays the leading part in the production, to produce a new play by Owen Davis for the Shuberts. However, the Repertory Theatre will continue during the summer and will give several plays. It will open again in the fall possibly with a reproduction of "John Ferguson," which will be followed by other productions principally by foreign authors. Almost all the members of the Repertory Theatre were formerly with the Theatre Guild.

"While the Repertory Theatre," said Augustin Duncan is attempting to form a literary theatre in America, it is not altogether correct to call it a non-commercial theatre. The Repertory Theatre, the Theatre Guild, and other similar organizations are as much interested in the commercial features of productions. They must make money to exist and they must please their audiences if they are to make money. The only difference between such organizations as ours and the ordinary Broadway producers is that the latter produce for audiences that they know already exist while we play for a special type of audience or else attempt to make one. The success of the Theatre Guild has shown that this audience is a large one."

"However the Repertory Theatre is unlike the Theatre Guild in one very important respect. Theatre Guild productions are put on with casts which continue in those plays for the entire run, while my aim to get together a group of players for repertory production. We plan to give a play for a number of weeks and then to switch to another done by the same players whether the first is a success or not. While presenting one play we will rehearse for another."

Emanuel Reicher, who has produced some of its most successful plays for the Theatre Guild, has also brokn away from the Guild and announced that he will produce several plays in repertoire next season. Mr. Reicher's organization, unlike the Theatre Guild and the Repertory Theatre, is not to be cooperative. He will produce next season "The Weavers"; in which he appeared on Broadway six years ago and "John Gabriel Borkman" by Ibsen. The rest of his repertoire has not been announced.

The other important member of this group is The Provincetown Players which last year produced "Emperor Jones" in Greenwich Village and then moved the production to the Princess. The Provincetown Players are attempting to gain financial support so they can rent a Broadway house for the coming season. Another organization which may come to Broadway is the Neighborhood Playhouse which had several very successful seasons downtown and which recently produced "The Spanish Fandango" at the Punch and Judy.

## FIGHT FILMS SHOWN

Atlantic City was the first city to see the films of the Dempsey Carpentier fight, when they were shown at the Criterion Theatre Monday afternoon. As the law limits the showing of the pictures to the State in which the contest was staged, they will not be shown outside of the State of New Jersey, which means a harvest for Jersey movie houses.

As soon as the films were clicked off messengers rushed the picture to the Kinogram laboratory in West Orange where a large force of artisans got busy getting the negatives into positive condition for projection. All night long they worked developing, cutting, assembling and titling, etc.

F. C. Quimby, who made the film, was determined to see that the large crowd in Atlantic City should not be disappointed, and he managed to get the film there by aeroplane and fast twin-six car when the former met with an accident. Manager O'Keefe of the Criterion was holding the crowd at bay with an emergency film and the moment H. L. Knappen, who was bringing the film, arrived, it was put on and screened to a record breaking business. Thousands who saw the picture said that it was as good as being at the fight itself, for in addition to being slow motion, showing every move in detail, the picture showed many other interesting things connected with the contest.

Towers Theatre, Camden, New Jersey, just across the river from Philadelphia, began showing the film Tuesday for a limited engagement. The film is billed as The Dempsey-Carpentier fight pictures in five reels, featured with a slow motion camera, revealing minutely every incident of the contest. Also scenes around the arena, and training camp pictures.

It is predicted that record breaking crowds will journey from New York to the Jersey shore as soon as the film will be put on by nearby Jersey picture houses. They are preparing for unprecedented business.

## HOLTSWORTH NOW AT CONEY

Saxi Holtsworth, and his Harmony Hounds, formerly with Roscoe Ails in vaudeville, are now playing at Statzers, in Coney Island, where they have contracted to appear for ten weeks. They will rejoin Ails in vaudeville during September.

## KIDS' PROTECTIVE CLUB FORMED

The National Children's Stage and Motion Picture Service Club is the name of a new association which was organized recently, and which has established offices at 1425 Broadway, in the Metropolitan Opera House Building. The president of the organization is Harry Schulman, vice-president, Harry C. Hughes, and secretary, Miss Dorothy Portzer.

The club has been formed with the purpose of protecting and furthering the interests of talented children. It will combat unfair legislation, and also present laws which prevent to an unreasonable extent such children from making the proper use of their talent. It will also have among its objects the uncovering of fake "schools" for children, which promise to make them stars within a few weeks and sometimes days.

The association will arrange for the proper development of the children enrolled as members, and will also attend to their schooling and education. It desires to take from these children the unnecessary attention of most of these so-called "children's protective" societies, and see that it is turned to those children of the streets who need it.

## BLANEY CLOSES SEVEN HOUSES

With the closing of Blaney's Prospect Theatre in the Bronx, and their theatre in Wilkes-Barre, on July 9th, the seven stock houses under the direction of the Blaney Brothers will have completed their seasons.

The Yorkville Theatre was the last to close, completing its season on Saturday, July 2nd. The other houses which have been closed within the past week and a half are those in Hoboken, Newark, Astoria, and the Gotham in Brooklyn. All these will reopen on Labor Day.

## "GIRLS OF TODAY" OPENS

SILVER LAKE, N. Y., July 4.—The "Girls of Today," a musical tabloid of ten people, opened at the Auditorium here today. It is headed by Fred Reeb, who is booked to work opposite Bobby Barry in J. Herbert Mack's "Maids of America," the coming season and Bert Jackson, a straight man. Others are Dick Butler, character man and Ida Howard, soubrette. There are six girls in the chorus.

# NEW ACTS

## BERRIE AND BONNIE

**Theatre**—*American.*
**Style**—*Singing and dancing.*
**Time**—*Twelve minutes.*
**Setting**—"*One.*"

Man and woman, the man at the piano and the woman in cloak of solid spangles over black net which was lined with purple, opened with the published "Blues" number after the girl had removed the cloak, and was seen to be attired in a backless dress of black and silver held up with rhinestone shoulder straps and offset by a rose at the waist line right, and another in the centre of the back at the waist line. Pink bloomers were worn underneath.

A hand was received after the first number which was sold well by the girl, and a double number followed "For You and Me," in which some dance steps helped to send it over.

The man then played a published number on the piano with variations and followed with "Auld Lang Syne," after which the girl returned in a pink and lace negligee ornamented with beads, the bloomer pants worn being restricted at various points by ornamental circlets of beads. Kneeling on a pink pillow, "I Had a Dream Such a Wonderful Dream," was sung, and for the second chorus, the opening of a flap on the under side of the pillow, revealed a small mirror which was used to "spot" different persons in the audience after the style shown in this country a number of years ago by Alice Lloyd.

The man then did "That Spanish Dancer From Madrid," and the girl returned in still another change, this time dressed in a short blue dress with a solid silver spangled bodice, showing a robustly shapely torso, and in the pink opera lengths, shapely nether limbs.

A snappy dance at the finish sent the two over well and the turn could hold a spot in the better houses.—H. W. M.

## NAT MORTAN RETURNS

Nat Mortan returned to New York Monday after a six weeks' engagement in Montreal for Joe Mann.

NEXT TO CLOSING

B. F. KEITH'S ROYAL *Now*

The Season's Newest Sensation

MAXIE

Sponsored by JOHN J. COLLINS
(ALF WILSON'S OFFICE)

ZIT'S

The next to last act was filled by Maxie, marvelous eccentric dancer. The audience could not get enough of him. He was indeed a hit.—*Zit's.*

CLIPPER

"Maxie—brings to big time vaudeville some dancing steps all his own, that will make them sit up and take notice. His monologue was clever and his stories bright and clean."—*N. Y. Clipper.*

B. F. KEITH'S 81st ST. WEEK JULY 18th
PALACE TO FOLLOW

**KENNISON SISTERS**
AND
**BILLIE MORLEN**
MUSIC AND DANCING REVIEW
Directions—
MICKY CURRAN AND DANNY DAVENPORT

**CORDINI**
The Wizard of the Piano Accordeon
Direction—JACK HENRY, U. B. O. Time. Loew Time—DANNY DAVENPORT

**JIM BAGGETT AND SHELDON ROSE**
"Enjoying Themselves"
PERM. ADD., 922 RUBY ST.
WOODHAVEN, L. I., N. Y.

**THREE ANDER GIRLS**
ALWAYS WORKING
ARE DIFFERENT
AND ORIGINAL
The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in Front of Audience.
Dir.—BART McHUGH

**SINCLAIR & GRAY**
IN A CYCLE OF YOUTH
Direction—JOE MICHAELS

AFTER STOPPING SHOWS ALL SEASON
**REED and BLAKE**
Are Now Stopping at Colonial Inn, Singac, N. J. Reopening Sept. 1. Booked by Abe I. Feinberg.

**JIMMIE HAZARD & SPELLMAN JACK**
WATCH THEIR FEET—IN VAUDEVILLE

**Mike RODER & DEAN Jack**
Comedy Aerialists Featuring Their Own Original Idea "THE SKY DROP"

**JOE and CLARA NATHAN**
A RAY OF SUNSHINE IN THE GARDEN OF VAUDEVILLE—A NOVELTY THAT IS DISTINCT

**"PERSHING"**
A NOVELTY SURPRISE
Presented by E. L. BUTLER

**LAURIE ORDWAY & CO.**
IN VAUDEVILLE
IRENE FISHER at the Piano

**HARRY GILBERT**
CHARACTER
SNAP SHOTS
Direction—U. B. O., Fred De Bondy, Marinelli Office—Loew, Jack Potsdam

**Wm. Cahill**
THE MAN FROM IRELAND
DAISY
Direction—HARRY SHEA
JESSIE


## GOLDWYN PLANS FOR 1922

Following the announcement of 25 feature productions for the coming season, Goldwyn Pictures Corporation is already deep in production plans for the season of 1922. Motion pictures like "The Old Nest" and "Dangerous Curve Ahead," produced at the Goldwyn Studios, are expected to establish a new standard in the technique of motion picture writing. The Goldwyn Company has kept pace with the stage and with the modern American novel in seeking to portray the common human realities of American life.

Stories of this kind, tender, humorous, yet never shirking the truth, firm and strong in their delineation of character, and accurate in their drawing of the American scene, are difficult to find. The Goldwyn editorial office at 469 Fifth avenue, New York City, reads hundreds of manuscripts each week in an effort to find one nugget of pure ore in the midst of the twice-told tales, conventional characters and stale stories that pour in. Yet this labor is kept up unremittingly, enforced as it is by the knowledge that the great public that sees motion pictures is not willing any longer to accept spurious entertainment.

It is a common belief, among amateur writers, according to letters received by Ralph Block, Goldwyn's New York editor, that only influence will bring favorable consideration of an author's story by a motion picture producing company. The Goldwyn editor says that just the contrary is true.

"The only reason why the material of the well-known authors is continually accepted," he states, "is because they are well known only by virtue of having a talent and capacity for understanding the needs of the screen."

Mr. Block believes that there are stories and ideas everywhere and that they are kept under cover only by the disinclination of those who have them in mind to take sufficient care to make them presentable.

"Editorial readers," he says, "are only human, and a neatly typewritten, correctly spelled manuscript will go far toward disclosing the actual value of the story it contains. The great difficulty with most amateur manuscripts is their illegibility and the elementary stories that they have to tell. The Goldwyn Company is now looking for aid in its search for material of high entertainment value from the thousands of intelligent men and women throughout the country who, with a little effort, could find the screen a profitable profession to follow."

The Goldwyn editors carefully follow current fiction and the modern stage. But they believe the screen has now reached a place that will make it worth while for persons of imagination to shape their paths in its direction.

## THE PRISCILLA CLOSES

CLEVELAND, Ohio, July 5.—The Priscilla Theatre, which has been playing Gus Sun vaudeville and pictures, will close for the summer Saturday, July 9th. The theatre will open early in September and will continue the same policy of split week vaudeville and pictures.

## COMMISSIONER BANS FILM

Commissioner of Licenses John F. Gilchrist of New York has put a ban on the exhibition in the city of "The Sex Peril," formerly known as "Open Your Eyes," a film which was made for the War Department for exhibition in training camps during the war. The Commissioner, having recently examined the film and deemed it unfit for exhibition to mixed audiences, has warned exhibitors in territory under his jurisdiction that he will revoke the licenses of those who show the film.

"Open Your Eyes" is one of four films made during the war for the Government upon which the National Association of the Motion Picture Industry has waged war because such pictures are detrimental to the best interests of the industry. The showing of such sex pictures arouses indignation and creates a demand for censorship in those states where they are shown. Many exhibitors book these pictures without realizing that by doing so they are putting effective weapons into the hands of censorship proponents.

Several years ago Commissioner Gilchrist revoked the license of a theatre in Brooklyn which showed another of the four films. The case was brought before the United States Circuit of Appeals which, in an opinion written by Judge Henry Ward and concurred in by Judges Henry W. Rogers and Charles M. Hough, sustained the action of the License Commissioner. The N.A.M.P.I. has since called the attention of public officials throughout the country to the matter so that the owners of the obnoxious films are finding it more difficult than heretofore to obtain bookings.

## RACE TO GET FILMS ON BOAT

As soon as the championship fight at Boyle's Thirty Acres was over an exciting race to get the films of the melee to Europe first began with the use of aeroplanes to overtake liners which had left the port earlier in the day. First to receive the films was the Cunard liner *Caronia* which was reached at 4.30 off the Ambrose Channel lightship by Pilot Delos Thomas in the Aero-Marine Navy six seat flying boat H-S-2. This will get these films to England three days earlier than they would otherwise get there.

## FILMS IN HOTEL

UPPER SARANAC, N. Y., July 2.—Harrington Mills, manager of Saranac Inn, is not content to offer his patrons just the ordinary amusements of summer lake resorts, so he has installed two large projecting machines in a large room at the Casino and converted it into a film theatre. The pictures shown compare favorably with those on the best city circuits and they are censored by R. Hayes Hamilton of New York, who has conducted the Hamilton Travelogs for many years.


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Direction—NAT SOBEL
June 27-28-29—Music Hall, Lewiston, Maine.
July 1-2—Opera House, St. Johns, N. S., Canada.
July 4-6—Halifax, N. S., Canada.

## FILM FLASHES

Owen Moore has leased a country home at Douglaston Manor, Long Island.

Harry Carey has started work on "Partners," a super feature for Universal.

Jean Paige will be starred in "The Prodigal Judge," under the direction of Edward Jose.

Gladys Hulette has been engaged to play opposite Richard Barthelmess in "Tol'ble David."

Dolores Cassinelli has been added to the cast of "Peter Ibbetson," which will be filmed shortly.

John Carlson & Co. have moved from No. 729 Seventh Avenue to Room No. 1907, Times Building.

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81 East 125th Street. NEW YORK.


Harry Carey has started work on his first super-picture for Universal, which will be called "Partners."

Edward Hatton is featured in a dual role in the "Tangled Trails," the newest release by C. B. C.

Samuel Goldwyn left for Culver City, Cal., last week, following the opening of "The Old Nest" at the Astor.

Frank Losee has been engaged by D. W. Griffith to portray the role of Count DeLinieres in "The Two Orphans."

Louise Powell, well known picture actress, has signed a contract to appear in the Greenwich Village Follies of 1921.

Fourteen companies have been incorporated in New York State during the past week, according to the records at Albany.

James Kirkwood plays a dual role—an Englishman and a German—in "The Great Impersonation," a George Melford production.

"Say It With Flowers" is the title of a new story which Alice Duer Miller is writing of Goldwyn. Tom Moore will be starred in it.

Chester M. Franklin, who is directing Constance Binney in her latest Realart picture, will return at its completion to the West.

Jimmy Callahan, who severely injured his hand in an aeroplane accident recently, has been forced to rest for a period of two weeks.

George B. Van Cleve, vice-president of Cosmopolitan Productions, has engaged Edward Dillon to direct "The Beauty Shop" for that firm.

Johnny Hines will make a series of personal appearances in Philadelphia this week in conjunction with his latest Torchy comedy releases.

"Cabiria," the Gabriel D'Annunzio film drama, is being revived at the Strand Theatre this week. It was originally produced seven years ago.

Gus Edwards, the vaudeville producer, has been engaged by Warner Brothers to supervise the filming of "School Days," with Wesley Barry.

Claire Whitney and Robert Emmett Keane are putting the finishing touches on their first production, which the Forward Film Company will distribute.

Charles Kenyon, the author of "Kindling," has completed the writing of the continuity of Hall Caine's "The Christian," which will be produced by Goldwyn.

Rex Beach's "The Iron Trail," will be filmed by the United Artists, with Wyndham Standing in the leading role. R. William Neill will direct the production.

The Realart announces it will release twelve Aladdin comedies, six Sun-Lite comedies and six Mirth comedies as well as many others during the summer months.

Edward M. Fay of Providence was elected a member of the board of directors of the Motion Picture Theatre Owners of America, at their annual convention held recently.

Clayton Hamilton, professor of dramatic literature at Columbia, has renewed his contract with Goldwyn, and will continue in the capacity of film editor for at least another year.

Dorothy Ward, the English actress who is now playing at the Winter Garden, will make her first American picture when she concludes her engagement with "The Whirl of New York."

The first motion picture booked for presentation under the new policy of the Pantages Theatre in Minneapolis was the Vitagraph's release, "The Silver Car," starring Earle Williams.

"The Golem," with Paul Wegoner, also its director, in the leading role, is playing to packed houses at the Criterion and has already broken the record of "Humoresque" for the first two weeks.

Irving Cummings came to New York recently with prints of "Patsy's Jim" and "The Rope's End," the third and fourth respectively of the series of Northwest Mounted Police stories which he is filming.

David Winter, who has been cast for an important role in "Poverty of Riches," recently forsook a prosperous business enterprise in Los Angeles to become a motion picture actor. Mr. Winter's family name is Dyas.

Georgie Jessell, who is now playing in vaudeville, will go into pictures shortly, making a screen version of Aaron Hoffman's "George Washington Cohen," which was done in vaudeville by Harry Green for a while.

Sessue Hayakawa, the Japanese-American star, accompanied by Tsuru Aoki, who is Mrs. Hayakawa in private life, is in New York for a two weeks' vacation, during which he plans to attend the Dempsey-Carpentier fight.

James A. Marcus, who played the role of Hobbs the Groeer in "Little Lord Fauntleroy," when that was produced on the stage in 1888, will be seen in the same role in the screen version which is being made by Mary Pickford.

Virginia Cutilla, daughter of Daniel Cutilla, who owns three theatres in Bellefontaine, Ohio, was married last week to Albert Needles, who managed the Majestic Theatre, was made a gift of that theatre by her father, who owned it.

The first annual convention of the branch managers of the Educational Film Exchanges, Inc., will be held at the Congress Hotel in Chicago, July 18, 19 and 20, and representatives from over thirty branch exchanges will attend.

Tom Moore will be supported in his new picture, "From the Ground Up," written by Rupert Hughes, by Helene Chadwick, DeWitt C. Jennings, Grace Pike, Hardee Kirkland and Darrell Foss. E. Mason Hooper will direct the picture.

Vera Gordon, who played the mother in "Humoresque," has completed her vaudeville tour and after a vacation will begin work on a new picture. She will be presented by Harry Rapf, who sponsored her last appearance in motion pictures.

Mae Hopkins, who plays Kitty in "Boys Will Be Boys," has a varied and interesting screen past. She played the feminine heavy in "She's In Again," "The Ruined Lady," "The Grass Widow," "The Net," and in "The Easiest Way" and similar photoplays.

Waldemar Young, who wrote the scenario for "Experience," which was recently completed at the Paramount eastern studio, started work on the script for Thomas Meighan's next picture, "A Prince There Was," George M. Cohan's tremendous stage success.

A Censorship Bill, which provides that all films shown in the State of Florida, must be censored, was passed in the Florida Legislature last week. The Censorship Board was appointed and will consist of C. E. Daffin, of the Daffins' Theatre; Mrs. L. M. Johnson and Miss Ruth Rick.

Ruth Mae Miller, the clever St. Louis girl who is rapidly wending her way to big things in the movies, has decided that henceforth her screen name will be Patsy Ruth Miller. The world will please N. B. that Patsy Ruth makes the change because there is another Ruth Miller in the films.

June Mathis, scenario editor for Metro pictures, who adapted "The Four Horsemen" for the screen, will come to New York for the premiere of "A Trip to Paradise," her adaptation of "Liliom," now playing at the Fulton. Miss Mathis has also adapted "Camille" for Nazimova. It will also be shown soon.

Another former film celebrity, Miss Dorothy Davenport, is about to emerge from domesticity to sign a picture contract. In private life she is Mrs. Wallace Reid. Miss Ethel Grandin, otherwise Mrs. Ray Smallwood, wife of Mme. Nazimova's former director, also has returned to the movies with Metro.

Edward Cecil has been engaged to support Viola Dana in her latest picture, "There Are No Villains," the second Bayard Veller production for Metro, thus completing the cast for this picture. This picture, which is founded on a story by Frank R. Adams, will be directed by Mr. Veiller and photographed by John Arnold.

Barbara Castleton, Montague Love, Macey Harlam, Lucille Lee Stewart and others will be seen in "Worldly Goods," an adaptation from "Shams of Society," a story by Walter M'Namara. "Worldly Goods" is Thomas B. Walsh's first independent production for Walsh-Fielding Productions and will be released through R-C Pictures Corporation.

John Emerson and Miss Anita Loos have joined the ranks of movie makers who work to music. Their new Constance Talmadge picture, "Good for Nothing," is being filmed to the lilt of a small orchestra—but instead of featuring the wailing 'cello and the sad violin, as in most studios, the Emerson-Loos band is composed of two trombones, a saxophone and a drum.

"A National Demonstration for Better Motion Pictures" is one of the slogans adopted for the fourth annual Paramount week, the dates of which, Sept. 4 to 10, have just been announced. Preparations are being made to surpass all former Paramount weeks, which in the past have brought millions of people in touch with the steady improvement in motion pictures.

F. P. Walsh, Dr. J. Talbot Smith, Thomas G. Patton, Judge Corrigan, W. F. Roache, John J. Wuilgan and other prominent men constitute the Advisory Board of Celtic Photo Plays, Inc., formed by a number of experienced film men to produce a number of Irish pictures. In so far as possible, only artists of Irish origin will be selected for the leading characters. Stories exclusively Irish in subject will be filmed.

Rita Weiman is returning to New York this week from the Goldwyn studios in California, having completed her work there on "The Grim Comedian," an original story for the screen. Miss Weiman participated in the production of the photoplay. "The Grim Comedian" was directed by Frank Lloyd and has a cast which includes Phoebe Hunt, Jack Holt, Gloria Hope, Laura Lavarnie and John Harron.

Agnes Ayres was promoted to stardom by Paramount while she was supporting Thomas Meighan in the production of "Cappy Ricks," done after a compilation of sea stories by Peter B. Kyne. The company, which was taking wreck scenes off the coast of Maine, is now at work under director Tom Forman on the interiors at the Paramount Long Island studio. Miss Ayres has received instructions to report early in July at Hollywood to begin work on her first picture as a star.

Kathleen Kirkham will return to the local screen in one of the leading roles of Maurice Tourneur's "The Foolish Matrons," after an absence of several months. Although Miss Kirkham has been kept busy constantly, most of the pictures she has appeared in are being held for Fall release. In "The Foolish Matrons" Miss Kirkham has a part that is quite different from any she has appeared in during the past. It is a part of the most sympathetic nature that is bound to delight her many admirers the world over.

Jean Paige, the Vitagraph star, who has not been seen on the screen since her memorable appearance as Jessie Gordon in Vitagraph's special production, "Black Beauty," based on the famous story by Anna Sewell, is to star in a new special production, according to an announcement by Albert E. Smith, president of that organization. Her new production, which will be begun under the direction of Edward Jose as soon as the continuity is completed, is based on "The Prodigal Judge," the story by Vaughan Kester, which was the most talked of novel of the year when it was published some years ago, and has since maintained its place as one of the best American novels.

Hobart Bosworth, popular exponent of "man's man" roles, has joined the ranks of independent motion picture producers and has organized his own company for the purpose of filming a number of features in which he will appear in leading roles.

Work has been completed on the first of the Bosworth productions. Bessie Love, one of the most popular of the young feminine stars, is cast in an important role, with Emory Johnson, Carol Holloway, Jack Curtiss and Richard Morris in other leading characterizations.


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### P. M. A. CHALLENGES

(*Continued from page* 4)

sent me a copy of their challenge, but preferred to give it direct to the press.

"As a matter of fact, the P. M. A. does not want me to meet their challenge. They know I can supply them with the name of one of their most important members who said that he would be willing to institute Equity shop at once, were it not for an agreement with his fellow managers binding him to protect the Actors' Fidelity League; and they know I can prove he said it.

"They have said that no member ever made such a statement and have challenged me to publish the name of 'any such member.' I am willing to prove that this statement is not true by giving them the name of such a member. That answers their challenge definitely. Let them send me a signed waiver and have the matter over with."

### "TANGERINE" OPENS AUGUST 8

"Tangerine," the new musical comedy which Carl Carleton tried out several weeks ago, will open in Asbury Park on August 1 and will come into the Casino, New York, on August 8. "Tangerine" was written by Philip Bartholomae, Lawrence Langner, and Guy Bolton, with lyrics by Howard Johnson and music by Carlo Sanders and Billie Methven. The show is being staged by J. C. Huffman and Bert French is staging the dances. Max Steiner is musical director.

Rehearsals for the production began Monday, June 27, with the following cast: Julia Sanderson, John E. Hazzard, Frank Crummit, Jeannetta Methven, Becky Cauble, Billy Rhodes, Joseph Herbert, Jr., Gladys Wilson, Kay Deruvigny, Ernest Gay, Wayne Nunn, Victoria Miles, Mary Cellins, Virginia McDonald, Ruth Rollins, Nerene Swinton, Helen Frances, Loretta Fallon, Agnes Allen; California Four Quartette: H. S. Goulden, Billy D. Quimby, LeRoy Montesanto, H. Grady Miller.

### FOUND FATHER'S BODY

PONCA CITY, Okla., July 5.—When Frank Thompson entered a carnival show here to view the body of a man designated as "Wooly Jim, the Outlaw," he experienced a shock. He identified the body as that of his father who disappeared about twenty years ago.

The body was bought by the carnival, according to the manager, from a Muskogee undertaker, who declared he kept the body for eighteen years in an effort to identify it after it was found on a freight train.

### WANTS TO LEAD OWN LIFE

Magistrate Silberman in the Essex Market Court must decide whether Edith Hallor, late of the Ziegfeld "Follies," may conduct her life as she wills or whether she must return home and live the life her mother wants her to. According to Mr. and Mrs. Arthur T. Eagen of No. 7 Fifth avenue, with whom Edith is living, she has been on the stage since she was thirteen and she has helped to support her family through this means. Miss Hallor, who is now eighteen, will appear in court to fight the case.

### MARCUS SHOW CLOSES

Abe Marcus closed his show in Brockton, Mass., last Saturday night.

He will commence rehearsing his new show, "Marcus Musical Comedy of 1921" next Monday. In the cast are Charles Abbate, Runaway Four, Billy Dale, Bettie Bond, House of David Band, Bee Miller, Polly Day, Stenley and Burns, Marie and Oliver Vespo, Marion Randall, Jermane and Varlelle, Bertin, Bert Morrell and three more to be signed.

Later, the show will open at Fort Wayne, Ind., Aug. 7.

### BROOKLYN ALHAMBRA CLOSING

The Alhambra Theatre in Brooklyn, which is under the direction of Ward & Glynne, will close its season on July 10th. The house has been playing vaudeville and motion pictures on a split week policy.

### SPLIT IN UNION

(*Continued from page* 6)

own local members from being harmed by an influx of musicians looking for theatrical or other engagements, as work is very scarce in New York at this time."

The local union last week granted one of the concessions made by the large symphony societies, the Philharmonic and the New York, to the extent that they will allow concerts to be of two and one-half hours' duration instead of two hours. It is claimed by the managements of these two societies that this concession is not fair, as what they wish is a lengthening in the time specified for rehearsals without extra overtime pay being charged. These and other requests and concessions asked by the managements of the societies are now in process of negotiation.

It was stated recently by Harry H. Flagler, president and principal backer of the New York Symphony Society, that if the terms demanded by the musicians were not made less exacting the concerts would have to be entirely abandoned or else non-union musicians used.

### REPUBLIC THEATRE RE-OPENS

SAN FRANCISCO, Cal., July 1.—After several attempts to run the Republic Theatre on a co-operative basis, the house opened up again Saturday, June 25, as a Union house, with a musical tab under the direction of Billy Evans with a company of fifteen people. Admission prices are, 10, 20, and 30. Moving pictures are also provided.

### "ELTON CASE" PRESENTED

George Broadhurst produced "The Elton Case," a new play by William Devereux, at Long Branch last Monday night.

The play has a character in which the bridge expert whose death is still a mystery, gives the impression that its inspiration was derived from the Elwell murder case, although no direct allusion to the murder of a year ago is made in the story.

The play is not a mystery drama, but the third act rises to a thrilling climax.

Chrystal Herne played the leading role and was supported by Charles Waldron, Byron Beasley, Percy Holton, Anne Sutherland and Florence Fair.

Harry White and Peggy Hart are rehearsing a new novelty dancing act in which they expect to open next week at Atlantic City. Al Herman is producing the act.

### WAYBURN TO DO "LOVE KNOTS"

Ned Wayburn will present a new musical comedy, entitled "Love Knots," in October. The book and lyrics of the piece are the work of Alonzo Price and George Parker, and the music was written by Antonio Bafunno, who was the author and composer of "Somebody's Sweetheart." Wayburn has engaged Bafunno as musical director for "Love Knots."

### THE BEST STOCKS

CHICAGO, Ill., June 26.—Indianapolis is boasting that it has two of the best stock companies in the country. The Hoosier city is willing to go on record with this announcement. Stuart Walker has a company there and two of his former supporting players, namely, Gregory Kelly and Ruth Gordon, head the other. Both are well supported by the theatre-going public of Indianapolis.

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In The Avon Comedy Four's Former Success
THE NEW TEACHER
Booked Solid Thanks to MR. LUBIN

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*One strap slippers with stage last, in black, pink and white satin.*
*Split clog (wood sole) oxford ties in black kid.*
*Black kid flats, with spring heels.*

## STRATON TO RAP STAGE

Negotiations for the debate between the Reverend John Roach Straton, pastor of Calvary Baptist Church, and William A. Brady on the morality of the stage have failed according to William H. Anderson, of the Anti-Saloon League, who tried to arrange the affair for the Reverend Straton. The clergyman wanted to arrange the debate for September 18th in the church auditorium and declared that he would himself appear and speak on the question even if Brady refused to debate.

According to the clergyman Brady had called him "yellow," a "four flusher," and a "quitter," when he refused to accede to the terms under which the theatrical man agreed to debate, and that Brady then left the city for a six weeks' vacation.

The controversy between Mr. Brady and Dr. Straton began in May when the clergyman attacked stage people as a class and challenged any actor or theatrical man to debate the issue with him. At the time Frank Gilmore, executive secretary of the Actors' Equity Association, declared the clergyman was seeking publicity by this move and that the Equity would not appoint an actor to debate the issue as this would further his purpose. He gave his opinion of Dr. Straton in the following statement:

"The Rev. John R. Straton belongs to a type of clergymen which keeps many broadminded people out of the churches. Bad taste is always bad taste, wherever exhibited, but somehow or other it seems much worse when displayed in the pulpit. We cannot recall that the Founder of Christianity ever indicted any particular class. His words were always loving and helpful, and even when, as a reward for His service, He was about to be done to death, His prayer was 'Father, forgive them, for they know not what they do.'

"Dr. Straton is about as far removed from this spirit as the greatest sinner. His challenge that we should debate with him on the merits and demerits of the stage is declined. It would serve only to add that notoriety for which he so avidly thirsts."

While the challenge was refused by the Equity, Burr McIntosh, William A. Brady, and Edward Davis, president of the N. V. A., each notified the clergyman that he was ready to prove in debate the falsity of the attack on show people. Brady in his acceptance stipulated, however, that the audience at the debate be allowed to decide by ballot the victor in the debate. It is this condition probably that the Rev. Straton will not agree to.

Prior to the dispute over the morality of the stage the Rev. Straton broke into the public prints because of a sermon he preached in which he declared that Broadway was a "hell of vice." Dispassionate observers at the time discounted the statements in the sermon with the opinion that the clergyman had looked at the Great White Way through crimson spectacles. His statements, he said, were the result of a personal investigation conducted with the aid of a reporter on one of the New York dailies but he would neither name the daily nor the reporter.

## BIG CONTRACT FOR JACKIE

SAN FRANCISCO, Cal., July 4.—Jackie Coogan, the six year old film star who gained recognition with Charlie Chaplin in "The Kid" has just signed a $500,000 contract for five pictures under the direction of Sol Lesser, holder of the First National Southern California Franchise. Jackie, with his parents, just returned to San Francisco, coming direct from New York.

## ADELE JASON IN REVUE

CHICAGO, Ill., July 4.—Adele Jason, for years a star in various Chicago tabloids, returned to Chicago last week from New York City. She will remain here throughout the summer, having accepted an engagement next season to star in one of Maurice Greenwald's vaudeville novelties.

**WANTED**

Young girl who sings and dances as partner for vaudeville act. Address **B. R.**, c/o Clipper.

## JEAN PAIGE IN NEW FILM

Jean Paige, the Vitagraph star, who has not been seen on the screen since her appearance as Jessie Gordon in Vitagraph's special production, "Black Beauty," based on the famous story by Anna Sewell, is to star in a new production, according to an announcement by Albert E. Smith, president of that organization.

Her new production, which will be begun under the direction of Edward Jose as soon as the continuity is completed, is based on "The Prodigal Julge," the story by Vaughn Kester which was one of the most talked of novels of the year when it was published some time ago and has since maintained its place as one of the best American novels.

"The Prodigal Judge" is a story of ante bellum days with the locale mostly in what was then known as West Tennessee. While the novel takes its name from the Judge, Col. Slocum Price Tuberville, the lovable hero, eloquent at every bar and Falstaffian in capacity of appetite and intellect, the interest centers mainly around the loves and fortunes of the pretty heroine, Betty Malroy, and it is this character that Miss Paige will portray. Those who were so fortunate as to see her as Jessie Gordon in "Black Beauty" will appreciate how she will fit into this story of the late 30s and early 40s, with the quaint and dainty costumes of that period.

"The Prodigal Judge" is a romance said to be rich in incident, hearty in humor, flowing in a broad current of life and events. Love and hate and private feud, true friendship and evil ambition, all have their place in this American story. The surroundings are colorful; the characters are of clear-cut types, and the men and women are of the sort who do rather than talk. It is a strenuous story, of strenuous times.

## INDICTED IN FILM STOCK DEAL

Anthony J. Drexel, son of the Philadelphia millionaire traction man, is under indictment, charged with overcapitalizing a film company along with Elliot Norton, a member of the firm, who was arraigned in General Sessions before Judge Alfred J. Talley and held in $5,000 bail. Drexel is said to be in Europe.

Two other men, Harry Brolaski and Louis B. Jennings, are included in the indictment but have not been taken into custody as yet. Jennings is said to be in California.

The charges which all four men, including Drexel, will have to face are that they conspired to oversell the capital stock of the company they organized, called the Standard Film Industry, Inc. According to papers filed, the company, which has its offices at 71 West Ninetieth street, was organized in Virginia in 1916 with 200 shares valued at $5 each. The complaint alleges that $359,000 worth of stock was sold.

Jennings and Brolaski were indicted in 1919 on a similar charge but the indictment was dismissed. Norton asserted that his own offices were at No. 2 Rector street and were not connected with the film company.

Assistant District Attorney Norton, after receiving a large number of complaints from poor people who had purchased the stock, brought the charges against the men.

## THE BUCHS HAVE A BABY

Mr. and Mrs. Peter Buch, of Buch Bros. and "Resista," announce the birth of a baby girl, born July 4 at the Crouse Irving Hospital, Syracuse, N. Y.

## SITTENHAM RE-ENGAGED

Fred Sittenham, who directed the Metro production of Eugene Walter's "Fine Feathers," just released, has, with this picture, and with the Metro version of the Avery Hopwood-Channing Pollock drama, "Clothes," which preceded it, established a come-back in the motion picture world.

For a long time after the war Mr. Sittenham, who served as an air pilot with the American Expeditionary Forces, was disabled and it was feared that his screen career would be ended as a result of physical disability.

Mr. Sittenham's return to motion pictures was signalized by his work directing "Clothes," when Metro reopened the New York studios in West Sixty-first street. His success with "Clothes" led to his reengagement by Maxwell Karger, who was in supervision of Metro's productions in New York, for "Fine Feathers." The reviewers of "Fine Feathers" were very complimentary to the work that Mr. Sittenham did with the Eugene Walter photoplay. He has not only succeeded in coming back, but has definitely arrived among the front rank of the younger directors.

## THIRD JEAN SOTHERN APPEARS

Jean Sothern, the vaudeville and picture performer, declared last week that she would appear personally to testify at the trial of Captain Beverly G. Chew that she and not Mrs. Chew is the "Jean Sothern" whose name adorns picture postures and vaudeville bills. Witnesses in the trial have testified that Mrs. Chew, who is accused of having aided her husband in his forgeries and other offenses, had earned a reputation in the moving pictures and vaudeville under the name of "Jean Sothern."

The case is complicated by the statements made by several witnesses that Mrs. Chew was not with her husband when the alleged crimes were committed but that the ex-officer was accompanied by a woman who slightly resembled her. Counsel for Captain Chew contends that this woman was also known as Jean Sothern, but the Jean Sothern of vaudeville and picture repute declares that it is unlikely that there is a third woman with that name. Jean Sothern, the performer, called at Governor's Island last week at the request of Captain Thomas L. Heffernan, the prosecutor in the case.

## CHARGED WITH THEATRE ROBBERY

Charged with trying to loot the lockers in the dressing rooms of the Fox's Crotona Theatre during a performance, Augustus Dreyfus, age twenty-four, of 141 West 127th street, was arrested last week by Detective McCarthy who is said to have caught him in the act. Dreyfus was seen entering the dressing rooms by Frederick Schaeffer, the manager of the house, who telephoned the Tremont Avenue Police Station. According to the police Dreyfus has been guilty of other theatre robberies and is said to have admitted the robbery of a dressing room in the City Theatre several weeks ago.

## KELLERMANN OPENING POSTPONED

Annette Kellermann and her vaudeville company who arrived in Sydney and were scheduled to open at the Theatre Royal on June 1, were forced to postpone their opening because the theatre was being remodelled.

## FAMOUS COSTUMER DIES

Maurice Herrmann, famous costumer who is said to have costumed every Shakespearian actor who ever played in New York, died Monday night of a paralytic stroke at his home, No. 164 West Forty-eighth Street. Herrmann, who was sixty-six years old at the time of his death, came to this country from Berlin as a boy and started a theatrical costuming business while he was still in his early twenties. He was well fitted for his profession by courses in art embroidery, which he had taken at the Berlin Polytechnic School as a boy of fourteen.

His first establishment was in Grand Street, where he made the costumes for Tony Pastor's company. Later he moved to Union Square and Fourteenth Street, which was then uptown. He remained there for fifteen years, and then, with the shift in the old theatrical districts, went to No. 20 West Twenty-seventh Street, where he made clothes for famous show people for eighteen years. Eight years ago he moved to the Forty-eighth Street address.

It was at the old place on Fourteenth Street that he kept the old piece of lace tulle which actresses would kiss for inspiration. Originally it had belonged to the renowned Rachel, who had worn it on the stage as a wedding veil. In the course of his career as a costumer, Herrmann had outfitted among others Jefferson, James K. Hackett, John Drew, Mrs. Fiske, Richard Mansfield, Maude Adams, William Faversham and many others.

Two sisters, Mrs. Theresa Rosenberg and Mrs. Martha Rosenthal, and two brothers, "Al" and Harry, as well as his mother, Marie, who is now eighty-five years old, survive Herrmann. He was interred in the family vault at Bay Side, L. I.

## FOX SIGNS WESTERN ACTS

Jack Fox returned to New York last week after a trip to Chicago and has signed up for next season under his direction, Bob White, Swift and Daley, Page and Edwards, William Bordini Troupe, Arthur Abbot and Co., Demington and Scott, Countess Verona, Bisset and Scott, Toyama Japs, "Follow Me Girl," "Milk Maids," Pearl Roumanian Troupe, Dezo Ritter, Three Sons of Jazz, Al Jerome, Washington Trio, Wells and De Vera and Four Harmony Boys.

## DARLING TAKES CHARGE AGAIN

Eddie Darling, general booking manager of the Keith Vaudeville Exchange, assumed active charge of his duties again on Tuesday, July 5th. Darling has been absent since Christmas week, when he was taken ill.

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## Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50. BLOSSOM SEELEY & BOYS, Solly Ward & Co., "Blackface" Eddie Ross, Franklyn & Charles, Brown & O'Donnell, ARMAN KALIZ & CO.

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## TIME FOR "SHOW-DOWN" HERE

"The day for a complete 'show-down' in the motion picture industry has arrived," declared Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, on his return to Hollywood from New York City. "Abnormal and exorbitant salaries, needless and wasteful extravagance, so-called 'bankers' hours and all the various illogical and unbusinesslike methods that have obtained to a greater or lesser degree in the motion picture business, and for which it has been more or less justly criticized from time to time, must come to an abrupt end. We must regard the present moment as the most critical that the film industry has faced during its existence.

"So far as Famous Players-Lasky Corporation is concerned there will be no more extravagances in production, no more abnormal salaries and employees of the company will be expected to give value received in every department.

"This means longer hours and great application wherever there has been a tendency to waste time and energy. The present condition is the inevitable outcome of the mistaken assumption on the part of many engaged in the making of pictures that the bonanza period would last indefinitely.

"It is no longer a matter for future discussion and problematical action—whatever is done must be done now and a concerted effort which promises to save the situation and restore production to a normal basis is now under way.

"I mean by this," continued Mr. Lasky, "not mere words, but action, not half-hearted promises, but thorough co-operation from those who are associated in organizations such as the directors' and the producers' associations, Screen Writers' Guild, Actors' Equity Association and the organizations of cameramen, assistant directors and others.

"While the exhibitors of America face a condition which renders it absolutely imperative that rentals be reduced, it is obvious that this reduction can come only as the result of a complete readjustment in the producing end which will insure a saving of at least 25 per cent, for nothing less, it is conceded, will save the industry at this critical period.

"I feel that this situation concerns Los Angeles more vitally than any other district in the United States, and when I speak of the necessity of support, I include in this the tradesmen and all business and social bodies, which have it in their power to help us to effect the necessary saving.

"Famous Players-Lasky Corporation has closed its Long Island studio, a two million dollar plant, for a period of time, in order to concentrate the productional activity in Hollywood. Bear in mind that this Eastern studio is fully capable of caring for all Paramount pictures and it is obvious that unless our plan for the development of the industry in Los Angeles meets with success, it will be natural to return to the Eastern seaboard.

"First, however, we are going to try out the plan here and I cannot too strongly emphasize what this means to Los Angeles and its environs. Perhaps the best way to make this apparent would be to ask the people of Southern California to consider what it would mean to them, and to business generally, if they were to lose the motion picture industry. However, I have absolute confidence that we will be given the necessary support.

"Needless to say, this will bring more people than ever before into the motion picture industry here. We will naturally encourage Eastern actors and directors to come here to build up the colony. There will be much work and undoubtedly, the Lasky and Realart studios will be the busiest in the world.

"An important series of improvements at the Lasky and Realart studios are authorized which will embody the expenditure of approximately $200,000 to accommodate the extra units. As some of the more outstanding features I may mention that, at the Lasky studio, a new glass-roofed stage will be built.

"The Realart studio is to have another glass stage and another administration building. There are many minor improvements which I will not detail now.

"At this particular point," said Mr. Lasky emphatically, "let me impress this fact—that, despite the plan of economy, there will be positively no lessening in the standard of quality for our product. While the slump in attendance at motion picture theatres is unquestionably due to the conditions which obtain in every industry and the general result of readjustment which invariably follows any tremendous national, or international upheaval, the fact remains that the public has become more discriminating than ever before. It demands better pictures and in order to hold his patronage and exhibitor, in addition to the necessity for lower rentals, must supply the very best entertainment that can be made."

## UNIVERSAL ANNOUNCES SEVEN

Having fixed the order of releases for the year starting September 5th, H. M. Berman, manager of Universal exchanges, now announces the final pictures which will terminate the 1920-1921 schedule. In many instances these pictures have been changed in title from working titles, and in others they have been changed so as to include the last pictures made by several stars who will not be with Universal next year.

It had been Mr. Berman's intention earlier in the year to give exhibitors only five pictures for the two months, in view of the fact that there is ordinarily a certain amount of slackening at this season of the year. He was deterred from doing this on account of a very general demand from several sections of the country for a picture every week, shortening of other schedules made this all the more necessary for exhibitors even during the summer time. In order to meet this demand, Mr. Berman has compromised and a release will be made every week in July. August, which has five release dates, will have three releases.

The releases in their order are Carmel Myers in "The Kiss," Gladys Walton in "Short Skirts," George Larkin and Josephine Hill in "Man Trackers," Edith Roberts in "Luring Lips," "Danger Ahead!" with Mary Philbin and an all-star cast, Carmel Myers in "A Daughter of the Law," and Edith Roberts in "Opened Shutters."

## EX-KAISER BARS FILMS

BERLIN, July 4.—Former Kaiser William has not only set his foot down upon the movies, but has issued a ukase against any member of the Hohenzollern family in any way affiliating himself with the screen. This fact became known in the movie world today when Prince August Wilhelm, third son, informed a company he could not fulfill his contract.

The company, which specializes in historical events, planned a film entitled "Frederick the Great," and wanted royalty to superintend the ceremonials. It offered a job to August Wilhelm, who, although hard up for money, replied that he was interested in movies and would accept without pay.

However, August had to obtain the consent of the ex-Kaiser. The latter's answer, according to August, prohibited the Hohenzollerns from participating in movies or in any way appearing before the public.

## TO SHOW BATTLE OF MARNE

M. Felix Danbe and a corps of assistants, who arrived Saturday on the French liner France, are to install in this country the diorama of the battle of Chateau Thierry, recently completed by Louis du Moulin, an officer of the Legion of Honor and the official painter for the French Ministries of War and Navy.

The battle scene depicts a ruined church at Chartreves, as German rearguards attempted to prevent the American soldiers from crossing the river. In the fields that stretch from the church to the Marne now lie the bodies of 1,200 German dead. The diorama discloses several thrilling incidents in the advance of the American forces.

Generals Pershing, Foch and Petain are said to endorse this project "to visualize the valor and victory of American troops."

## PARCEL POST FOR FILMS

A number of officials of the National Association of the Motion Picture Industry went to Washington last week, where they talked with Postmaster General Will H. Hays and George W. Ashworth, Chief of Division of Customs. In the party were Paul H. Cromelin, chairman of the exporters' division; P. H. Stillson, chairman of the transportation committee, and Frederick H. Elliott, executive secretary.

The purpose of the conference with Postmaster General Hays was to request certain changes in the parcel post regulations affecting the shipping of film. They endeavored to have lithographs and printed matter incorporated in the classification of parcel post material in order to secure the advantages of the parcel post rates. They also sought permission to ship ordinary motion picture films by international parcel post to foreign countries, and to increase parcel post weight limits to 100 pounds in all zones in this country, and to increase postal liability to a maximum of $500.

The question of proper labeling of parcel post shipments of film and advertising also was discussed, as well as the question of undelivered parcel post shipments and the reporting of such shipments to the association's headquarters, together with the subsequent publication for disposal at auction sale.

The National Association representatives placed before the Postmaster General the suggestion of film exchanges of Butte, Mont., that the postoffice establish a pick-up service for parcel post shipments similar to the express shipments. The question of having parcel post film shipments packed in accord with the specifications and of the Bureau of Explosives was also discussed.

## KID SHOW FOR SUMMER RUN

A three act musical comedy, with an entire cast of children, numbering one hundred and ten, will open for a summer run at the Globe Theatre, Atlantic City, on Monday, July 11th, under the title of "The Juvenile Follies of 1921." The show has been booked into the theatre until September 15th, when most of the children will return to school. The children range from three to sixteen years in age.

The book of the musical comedy has been written by Jack Blue, who also is staging the piece. Arthur Johnson wrote the music, and the show is being produced by Harry A. Schulman.

Fifty of the members of the cast are going over from New York. The chorus will be recruited from children attending dancing school in Atlantic City for the summer.

Among the principals will be Rita Rogan, the child movie star; Margie Hartoin, a popular dancer; Unice Keeler, Rubiek Keller, Pat Pritchard, Ann Pritchard, Joe, Doris and William Kelly. The show broke in last week at the Prince Hotel, in Arverne, Long Island.

## TO OPEN SUB'BAN TICKET OFFICES

The Shuberts will open ticket offices in a number of suburban towns so that residents of those localities can get tickets for performances in New York before going to the city. This is intended to give suburban theatre-goers practically the same advantages in buying tickets enjoyed by city people. The disappointments which suburbanites suffer in coming to town and finding it impossible to buy tickets for the shows they want to see would be removed if the system works out as it is intended.

## "DUMBELLS" CLOSING

The Dumbells in "Biff Bing Bang" will close their season at the Ambassador on Saturday night. The Canadian soldier-actors will begin next season on August 15 at the Shubert Theatre, Boston, and will remain for four weeks. This will be followed by a tour of the country.

On this tour a new revue will be prepared which will be presented on a big Canadian tour, after which the company will sail from Vancouver on a world tour.

## MOORE STARTS ON NEW FILM

Owen Moore soon begins production of the successor to "A Divorce of Convenience" at the Selznick studios in Fort Lee, N. J. "The Forgetters" is the tentative title of the comedy drama. Robert Ellis has been assigned to direct with Selznick's farce-star fitted with a medium that promises to excel anything he has hitherto presented.

Since Myron Selznick, vice-president in charge of production, decided, several months ago, to equip Mr. Moore with the farce type of features "Sooner or Later," "The Poor Simp," "The Chicken in the Case" and "A Divorce of Convenience" have resulted in constantly increasing popularity for the only screen star that is specializing in farce.

"The Forgetters" is designed to continue the Owen Moore average of mirth-making. With just plot enough to carry a story that links farcial situations in continuity, the play for laughs will be largely built upon complicated situations.

## GEST A KISHINEFF PRISONER

Morris Gest has been a prisoner in Kishineff, according to a telegram received by Mrs. Gest, thus ending her anxiety for his safety, for he had not been heard of for ten days. In the cable, which came from the theatrical manager in Vienna, he told of his futile efforts to reach his parents in Odessa, of his imprisonment, and of his release that was brought about by the American Minister, Charles Vopica.

Mr. Gest had tried unsuccessfully to reach his parents who are in Odessa, since the Russian revolution, and bring them to America. A year ago he tried by way of Constantinople but failed. This time he ventured alone to Bucharest, and thence to Kishineff.

## "WAY DOWN EAST" IN STOCK

PROVIDENCE, July 4.—Despite the fact that "Way Down East" is over twenty-five years old, that it has been played from one end of the country to the other in dramatic form and that the film version has been seen in almost every city, it seems to have lost none of its power to entertain.

This week it is at the Albee theatre here and opened Monday to a capacity house.

## THE "STRAND" COMING DOWN

CHICAGO, Ill., July 5.—One of Chicago's most picturesque amusement places, the circular building at the southwest corner of Wabash and Seventh, which was formerly known as the Globe Theatre, will be placed in the wreckers' hands shortly and a twenty-one story office building will be erected on the site. The last name of the circular theatre was "The Strand."

## DEATHS

**MRS. CHARLES H. LEWIS,** known professionally as Nellie Dunn, died at her home in Roslyn, Washington, on June 2. She was well known as a burlesque and musical comedy actress.

**LOUIS (BALZER) HALL** died June 17, 1921. He was the husband of Hilda Thomas, and worked with her in vaudeville and other companies for fifteen years.

## LETTER LIST

### GENTLEMEN

Albani, C.
Boyce, Geo.
Barnes, Geo. E.
Bertrand, Frank
Cuneo, Andrew
Clothier, Geo. H.
Dugan, J. W.
Dutton, Chas.
Dolan, Joe
Geary, Morris
Hobretter, Clayton
Hillis' Society Circus
Jones, Chas.
Kolb, J. W.
Lloyd, Richard
Leahy, Chas. Buck
Lang, Eddie
Lester, Chas.
MacDonald, Frank
Mokelke, Ed
Nordstrom, Leroy
Opel, Mr. & Mrs.
Osmonde, Harry
Raymonds, The 3
Singer, Harold
Stanley, Stan
Stevens, Leo
Udell, Chas. E.
Williams, Geo. A.

### LADIES

Allen, Maxine
Anthony, Rita
Aoki, Miss E.
Bryan, Blanche
Banks, Sadie
Bailey, Mrs. E.
Coffrey, Gertrude
Clifford, Mae
Coates, Margie
Cappy, Florence
Dorr, Grace
De Young, Madge
Drew, Charlotte
Dettin, Ruth
Earle, Georgia M.
Frances, Mrs. Ida
Folsom, Bobby, Miss
Garrity, Mrs. Ethel
Hughes, Mabelle
Hession, Mae
Jarnot, Bernice
Krebs, Anna
Kenyon, Lillian
Kirnes, Billy, Miss
Lee, Mrs. Bobbie
Montgomery, Bessie
Mason, June
Mahoney, Katherine
Murray, Mrs. E. H.
Powers, Catherine
Trevoll, Olive
Williams, Irene
Warner, Caroline
Yale, Lillian
Irland

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